THE STREAM OF CONSCIOUSNESS TECHNIQUE IN THE NOVELS OF JAMES JOYCE

A THESIS

SUBMITTED TO THE FACULTY OF ATLANTA UNIVERSITY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF MASTER OF ARTS

BY

E. DELORES BETTS STEPHENS

DEPARTMENT OF ENGLISH

ATLANTA, GEORGIA

AUGUST 1962

TABLE OF CONTENTS

PREFACE

The following work was undertaken in hopes that the research required to treat the subject would lead to a new knowledge of the particular technique which is its subject and, at the same time, provide some foundations or approaches to James Joyce which would make his novels more understandable. Whether the ends for which the task was undertaken have justified the means remains to be seen. One fact is fairly clear, it has been no mean task.

James Joyce has proved an intriguing, but depressing subject for research, for I have discovered that an attempt to analyze him from any one point of view has demanded a critical discipline which I am not at all sure that I have been able to sustain. Trying to read his novels from one limited point of view has been a violation of a personal principle, and I am sure that I have missed much that is pleasant about Joyce. I have been sidetracked many times as I discovered that critics have given as much consideration to such trends in Joyce as: the Homeric parallels, the nature of myth, the use of symbolism, the sources of his language and so on ad infinitum. These topics have intrigued me and made me wish that I had time to devote my study to these.

However, while I have been drawn to topics foreign to my own, I have been depressed by the necessary inconclusiveness of this present work. Without rationalizing my inadequacies, I have decided that the burden of the responsibility for the inclusiveness lies with Joyce. His novels,

Ulysses and Finnegans Wake, have lived up to my apprehensions; they have proved masterpieces which require more time than the time available allows. Yet, I have come away with the feeling that two years more would not reveal all of Joyce's technique to me. So, despite my frustrations I have the greatest admiration for Joyce's words as technical masterpieces.

Inasmuch as this study has been limited to one particular technique in Joyce's novels, the arrangement has had to be somewhat arbitrary. Because of my anxiety not to overlook what was obvious in the novels, I have devoted much space to a general treatment of the stream of consciousness technique. I feel that this inclusion will be no handicap, but will serve as a sounding board and point of reference in later sections of the work.

Therefore, the first chapter gives the psychological and literary implications of the technique, the theories which have gone into the development and the means and devices of expressing it. The second chapter attempts to present the aesthetic theory of Joyce as taken from A Portrait of the Artist as a Young Man and relate it to Joyce's use of the stream of consciousness technique. The third chapter looks at the last two novels in relation to the technical devices already mentioned and the way in which Joyce employed them to work out the stream of consciousness technique. In the last chapter particular attention is given to the contributions which Joyce made to the technique.

The writer wishes to acknowledge with gratitude the assistance given in the preparation of this work by Dr. Thomas D. Jarrett, who has been advisor in these efforts.

CHAPTER I

JOYCE AND THE IMPLICATIONS OF THE STREAM OF CONSCIOUSNESS TECHNIQUE

Psychology and a new interest in human behavior patterns have been important influences on the twentieth century novel. William James and Henri Bergson as philosophers; Turgenyen, Chekhov, Dostoyesvsky, Henry James and Joseph Conrad as writers; and Sigmund Freud and Carl Jung as psychologists, had been concerned with the complexities of inner chaos. The new concern has had important effects on writers' approach to characterization; they have discovered that physical outlines of character can well afford to be drawn in vague outlines, but the inner "self" which makes a character an individual must be concentrated upon. Realizing this, writers have moved their emphasis away from external phenomena to internal awareness.[1] A new intimacy with characters in the novel has demanded a subjectivism not needed in the "traditional" novel. As opposed to the "traditional" novel, the "stream of consciousness" novel is a "breadth-like cutting of the slice of life,"[2] while the former was a "mere record of private lives governed by an individualistic system of ethics."[3]

---

[1] William York Tindall, Forces in Modern British Literature: 1885-1956 (New York, 1956), pp. 187-190.

[2] Joseph W. Beach, The Twentieth Century Novel (New York, 1932c), p. 533.

[3] Ibid.

In a chapter called "Selection and 'Significance'" David Diaches points out that the greatest problem of the writers of the twentieth century has been that of the selection of significant incidents around which to build his novel. Some standard of value mutual to both reader and writer was necessary as basis or raison d'etre for the book. Coming when it did, in the era when society faced the instability of pre- and post war life, the "stream of consciousness" novel presented a new standard of value. Objective reality was no longer reality in such a transitional world; instead, writers turned to the subjective, the dwelling in the private world and its values, as an area of expression. The individual value replaced the common value, so that during the first thirty years of the century, novelists used a subtle technique which depended on the writer's personal view rather than the audience's view of what was significant.[4]

In another book, Daiches says that the shift in values had been away from the morality and vitality of society because society had reached a point of disintegration. The novelist, then, turned to the problem of experience itself and the nature and recording of consciousness.[5] Consequently, the novelist had to work out new techniques to make the new subject matter readable. For at least ten years, 1920-1930, the emphasis in the modern novel lay on technique rather than content.[6] The discoveries in psychology, or psychoanalysis, had much to do with the kinds of techniques which experimenting realists used. Writers found that in dealing

---

[4]David Daiches, The Novel and The Modern World (Chicago, 1939c), pp. 7-11.

[5]_____, The Present Age in British Literature (Bloomington, 1958), pp.86f.

[6]Ibid., pp. 2f.

with the psyche no static patterns of description nor chronological order of reactions sufficed. Instead, it was discovered that a dynamic pattern was necessary to record the fluidity of consciousness. The stream of consciousness was discovered to be the nearest answer to the novelists' problem.[7]

What then is the "stream of consciousness" technique? Because the phrase is half clothed in figurative language and half in the jargon of psychology, there has been considerable attention given to its broadest implications. William James provided critics with at least the word "stream." In Psychology, he says,

> Consciousness, then, does not appear to itself chopped up in bits. Such words as 'chain' or 'train' do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A 'river' or a 'stream' are the metaphors by which it is most naturally described. IN TALKING OF IT HEREAFTER, [the capitals are mine] let us call it the stream of thought, or consciousness, or of subjective life.[8]

James explains that the parts of consciousness move at different paces and that these paces can be caught in the rhythm of language. Language was also to become a special concern and problem for the writer just as dealing with the privacy of thoughts was. James declared that "neither contemporaneity nor proximity in space, nor similarity of quality and content are able to fuse thoughts together which are sundered by this barrier [No thought even comes into direct sight of a thought in another personal consciousness than its own.] of belonging to different personal minds."[9]

---

[7] Daiches, The Novel and The Modern World, pp. 18-23.

[8] William James, Psychology (New York, 1900), p. 159.

[9] Ibid., pp. 152f.

However, it was not to William James alone that writers turned for new material for their technique. As a matter of fact, it was after 1907 and Sigmund Freud's study in psychoanalysis that literary artists dared to attempt to disclose the entire human consciousness. James Joyce's friends and critics have acknowledged the writer's interest in and knowledge of the works of Freud (Joyce himself gives this away in many allusions to Freud in Finnegans Wake.). One particular statement of Freud's in his book, The Interpretation of Dreams, has perhaps explained Joyce's later technique:

> 'The unconscious is the larger circle which includes the smaller circle of conscious; everything conscious has a preliminary unconscious stage,....The unconscious is the true psychic reality; in its inner nature, it is as much unknown to us as the reality of the external world,....[10]

Tindall's summation of Freud's work is also helpful in seeing the relation which the psychologist was to have to Joyce the artist.

> It will be enough perhaps to recall that Freud found the unconscious, man's deepest being, to be sexual, primitive, and childish, hence abhorrent to the civil ego and carefully suppressed....For Freud our most trivial acts-washing the hands, slips of the tongue, or falling downstairs-acquire significance. Dreams, too, may lead to the center of man's labyrinth; but dreams require interpretation, for their manifest content has been distorted and condensed by the censorship of the ego. But symbols of dreams are uniseral, constantly recurring in the night of every man and in the myths, literature, and popular sayings of his ancestors.[11]

So then it becomes increasingly clear that the answer to the question, "What is the 'stream of consciousness' technique?" lies at least partly

---

[10]Quoted in Melvin Friedman, Stream of Consciousness: A Study in Literary Method (New Haven, 1955), pp. 99f.

[11]Tindall, op. cit., p. 212.

within the realm of psychology. The other portion is purely literary. In attempting to explain this new literary approach which Joyce took (after his rejection of traditional patterns), Hoffman gives a detailed view of the stream of consciousness classifications. He sees the technique as a companion to the psychological novel because it depicts the psychic life as anything but static. In his study of the technique he says, "the stream of consciousness technique is designed to capture for us the sources of human behavior which it is the task of the mind to keep from consciousness /Freud/. For the coherence of our consciously controlled working lives, it wishes to substitute the incoherence of our psychic lives."[12]

Robert Humphrey looks at the technique in terms of the subject matter. His final definition follows:

> The stream of consciousness novel is identified most quickly by its subject matter. This, rather than its techniques, its purposes, or its themes, distinguishes it. Hence, the novels that are said to use the stream of consciousness technique to a considerable degree prove, upon analysis, to be novels which have as their essential subject matter the consciousness of one or more characters; that is, the depicted consciousness serves as a screen on which the material in these novels is presented.[13]

Finally, Herman Gorman gives his interpretation of the technique:

> This new method is an attempt through the application of the author's psychological astuteness and intuition and profound knowledge of his character's mind, its depths, its subconscious impulses, inhibitions, and buried urges, to set down the undisturbed flow of thought- not always conscious, perhaps, to the thinker- that pours through the restless mind, a stream that is diverted constantly by a thousand and one extraneous objects, word connotations, strifled emotions, from the

---

[12]Frederick Hoffman, "Infroyce," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1939[c]), pp. 403-6.

[13]Robert Humphrey, Stream of Consciousness in the Modern Novel (Berkeley, 1954), p. 2.

> consistent and built up delineations of thought- processes to be found in the older novels.[14]

Not only has there been considerable speculation as to the exact definition of the technique, there has also been some minor controversy between two schools of thought in attempting to label the novel which employs the technique. Some writers have disagreed with the bulk of opinion that it can be labelled a technique; these writers, the foremost spokesmen for whom are Melvin Friedman[15] and Robert Humphrey,[16] attempt to make the distinction on the basis of whether the method presents consciousness, or whether it concerns the whole realm of consciousness. It seems to be an issue for the careful analyst of technique only. However, one reason for the belaboring of the issue seems to stem from the application of the term monologue interieur or interior monologue to the stream of consciousness technique.

Just who the originator of the interior monologue was and how the method was meant to be used has been another matter of controversy. Although the concern here is not the history of the technique, it is necessary to fill in a few facts about monologue interieur so that Joyce's sources, influences and contributions to the technique can be understood. According to Harry Levin, Joyce admitted his debt to the French symbolist, Edouard Dujardin, whose novel, Les Lauriers sont coupes (1887), Joyce read and appreciated. After Joyce drew attention to Dujardin's technique in the novel, the author assumed credit for the monologue interieur as a literary

---

[14]Herman Gorman, Introduction, A Portrait of the Artist as a Young Man, James Joyce (New York, 1920[c]), p. ix.

[15]Friedman, op. cit., p. 3.

[16]Robert Humphrey, "Stream of Consciousness: Technique or Genre?" Philological Quarterly, XXX (October, 1951), 434-437.

technique. His own definition of the method of the technique follows:

> 'The internal monologue, in its nature on the order of poetry, is that unheard and unspoken speech by which a character expresses his inmost thoughts (those lying nearest the unconscious) without regard to logical organization - that is, in their original state- by means of direct sentences reduced to the syntactical minimum, and in such a way as to give the impression of reproducing the thoughts just as they come into the mind.'[17]

In the essay from which the above statement was quoted, Levin points out that although Dujardin's innovations were regarded as sensational, neither he nor Joyce was the originator of the technique. Precedents have been noted in Shakespeare, Dostoevsky and in other Russian writers.[18] Another critic points out that Joyce probably gives himself and Dujardin more credit than they deserve. Tolstoy and Cherny Shevsky are mentioned as predecessors of Dujardin and Joyce. Shevsky, in a critical work on Tolstoy, acclaims Tolstoy's ability in

> 'observing how an emotion, arisen spontaneously from a given situation or impression, and succumbing to the influence of memories and the effect of combination supplied by the imagination, merges into other emotions, returns again to its starting point and wanders on and on along the whole chain of memories; how a thought, born of a primary sensation, is carried on and on, fusing dreams with sensations and anticipations of the future with reflections about the present.'[19]

This the psychic process which the interior monologue records.

---

[17]Quoted in Harry Levin, "Montage," Critiques and Essays on Modern Fiction: 1920-1951, ed. John W. Aldridge (New York, 1952[c]), p. 145.

[18]Ibid.

[19]Quoted in Gleb Struve, "Monologue Interieur: the Origins of the Formula and the First Statement of its Possibilities," PMLA, LXIX (December, 1954), 1103.

Who originated the stream of consciousness technique seems less important than how it was put to use, and particularly in this work, who developed it to its fullest possibilities. Before these particulars are approached, there still remains a few generalities to be cleared up. The kinds and/or methods of stream of consciousness presentation should be reviewed so that Joyce's special use of them is obvious when they appear.

There are at least four types of presentations which stream of consciousness writers use. The interior monologue has already been mentioned, but there are also two kinds of interior monologue; namely, direct and indirect. In the direct method, there is little author participation and no emphasis on the narrator, but a straight forward revelation of thoughts without the reader in mind. The reader is left on his own to reach understanding, without directions from the author. As opposed to stage monologues, the direct interior monologue does not attempt to fulfill the audience's expectations as to conventional syntax and diction; it is concerned with consciousness only.[20] In the indirect method, the second or third person pronoun (narrator) is used and the author's presence is left directing the flow, or stream. Thus, there is more exposition from the author's point of view. Usually there is a great deal of outside description of the consciousness of character given. There is much more coherence due to the author's use of conventional patterns of diction and punctuation. In the direct method, there is an attempt to reproduce the natural incoherence, vagueness and indirectness of the "stream."[21]

---

[20]Humphrey, Stream of Consciousness in the Modern Novel, pp. 25-26.

[21]Ibid., pp. 28-31.

Whenever the interior monologue is used, the syntactical patterns of the stream correspond to the intellectual capacities of the charactors, allowing them to be kept individually. It is a method of dramatizing the mind of the character on several levels. Two other methods are also found in stream of consciousness literature. These are description by the omniscient author (related to indirect monologue); although it is a quite conventional method, it has become more subtle in the hands of "stream" writers. It is now used basically for presentation of psychic content of character by an author who uses semi-conventional patterns of description; it is seldom used alone, but in combination with the other methods. The other method is soliloquy (related to direct monologue); in it the author's presentation of unspoken material comes straight from the psyche, but always assumes an audience. Thus, the level of consciousness is never far below the surface and the syntactical patterns are quite "normal."[22]

Offshoots of these methods are internal analysis and sensory impressions. The first is on the level of preconsciousness and is more like an abstraction of consciousness. The second is nearest the unconscious level, for it is the record of pure sensations and images. In this method, language is of primary importance, for it must be expressive of word forms and usages that are meaningful in context, but which may be meaningless outside.[23] Since the levels of consciousness have been mentioned, somewhat prematurely, it seems wise to clarify them at this point. Four different levels have been recognized; they are:

1) the "traditional" which involves the use of all accepted controls of consciousness.

---

[22] Ibid., pp. 33-36.

[23] Friedman, op. cit., pp. 4-7.

2) the "preconscious" which gives day dreams or revery and requires more fluidity and less emphasis on syntactical traditional discourse.
3) the "subconscious" which involves the freeing of the will by the conscious mind.
4) the "unconscious" which involves no rational control on style and content, but depends on the psyche's behavior.[24]

Although the stream of consciousness writer's success may well depend on his ability to present these levels, too much emphasis should not be placed on the accuracy with which these methods and levels are followed. The study of the stream of consciousness technique has advanced to the stage that the literary presentation of the psyche or psychic life can be measured, but the criterion of great art is not accuracy. The analyst is interested in complete straight forward fact or accurate reports, but the artist's success depends on his ability to use his imagination to elaborate on the facts; he turns to numerous devices to make his unintelligibility intelligible. The artist's problem, then, is a full understanding of and wise use of his devices.[25]

What, then, are the problems which the stream of consciousness writer faces and what kinds of stylistic devices has he found to combat and solve these? As has been pointed out, all consciousness is private and exists in codes peculiar to itself; therefore writers face the problem of presenting consciousness truthfully, with its incoherence, discontinuity and private implications, while making it comprehensible to the reader. At the same time, he must objectify it so that what he presents is objective reality (for the character, if not for the writer). He must learn to present it as a constant flow, instead of as static, and unhampered by conventional

---

[24]Hoffman, op. cit., pp. 408-410.

[25]Ibid., pp. 411-413.

time notions; thus, the writer must find a new time - the prolonged present. The problem of the artist has succinctly stated in this manner:

> ...if an author wishes to create a character by presenting that character's mind to the reader, then the work in which this is done has per se as its setting the character's mind. It has as its time of taking place the range of the character's memories and fancies in time; it has as its place of action wherever the character's mind wishes to go in fancy and memory; it has as its action whatever remembered, perceived, or imagined event the characters happen to focus on. In brief, the writer commits himself to dealing faithfully with what he conceives to be the chaos and accident of a consciousness - unpatterned, undisciplined, and unclear.[26]

In other words, in a stream of consciousness novel, the unities and style are dictated by the characters' minds, not by the author's whims.

Who are the writers who have mastered the technique? In the preface to his book on the technique, Robert Humphrey makes the following informative declaration:

> Dorothy Richardson, James Joyce, Virginia Woolf and William Faulkner are the writers who appear most prominently in the following pages - not arbitrarily, but because they are, at once, important realists and representative stream of consciousness writers.... If Joyce steals many of the scenes, it is because he is, most versatile and skillful.[27]

What Humphrey is pointing out is the skill which Joyce showed in the use of stylistic devices to overcome the problems which faced and defeated many of the "stream" writers. Joyce came to be the great technician of his day. He showed great ability in bringing many areas of the arts and sciences together into his books to give the "stream" pattern support. He saw the traditional pattern of emphasis on content as no longer suitable to the

---

[26]Humphrey, Stream of Consciousness in the Modern Novel, p. 85.

[27]Ibid., p. v.

types of experiences expressed in the modern novel, and under his hand the emphasis shifted from content to technique. As Mark Schorer puts it, the technique came to be thought of as

> the use to which language as language is put to express the quality of the experience in question; and the uses of point of view not only as a mode of dramatic delimitation, but more particularly, of thematic definition....In this sense, everything is technique which is not the lump of experience itself;...[28]

To show from what areas Joyce drew his stylistic devices one can turn to Levin's account of Joyce's seemingly unlimited knowledge of arts and science. Levin says that Joyce probably inherited the ideas of impression and the viewer from the impressionistic school of painting, and the thematic importance of sound from the Wagnerian school of music. As easily, he was probably influenced by the international psychoanalytic movement headed by Carl Jung and based in Zurich. His work is a mixture of the montage of the cinema, impressionism in painting, leitmotiv in music, free association in psychoanalysis and vitalism in philosophy.[29]

One of the most important devices which Joyce used in his works was a new language. There is manuscript evidence that he worked diligently to find, and if he could not find, create, the right word for a situation.[30] His fascination for words began early as he tells in A Portrait of the Artist as a Young Man in the words of Stephen. As he grew older and as his technique developed, he became more and more dissatisfied with the traditional

---

[28]Mark Schorer, "Technique as Discovery," Critiques and Essays in Modern Fiction: 1920-1951, p. 68.

[29]Levin, op. cit., p. 144.

[30]William Litz, "Early Vestiges of Joyce's Ulysses," PMLA, LXXI (March, 1956), 58-59.

usage of words. His works show two forces on the new language which he discovered; there were historical and creative. Historically, he revived old words and gave them freshness. Creatively, he extended word usage into different parts of speech (functional shift). In every instance, he sought to reproduce experience with sound and onomatopoetic words, building syllables on syllables or sound on sound to reproduce action in progress. For example, his creativity is shown in "reprippled" or in "chewchewchew."[31]

These are an almost impossible number of sources for his language. He gives hints as to the source of his vocabulary in Stephen Hero in the words of Stephen:

> 'He had read Skeat's Etymological Dictionary by the hour and his mind, which had from the first been only too submissive to the infant sense of wonder, was often hypnotized by the most commonplace conversation. People seemed to him strangely ignorant of the value of the words they used so glibly.'[32]
> .....
> 'It was not only in Skeat that he found words for his treasure-house, he found them also at haphazard in the shops, on advertisements, in the mouths of the plodding public. He kept repeating them to himself till they lost all instantaneous meaning for him and became wonderful vocables.'[33]

Vivian Mercier says that an Irish reader is more sympathetic to Joyce's language because he can decipher many of the distorted words which are really reproductions of the Dublin accent. Many writers have pointed to

---

[31]Joseph Prescott, "James Joyce's Epiphanies," Modern Language Notes, LXIV (May, 1946), 306-312.

[32]Quoted in Vivian Mercier, "Dublin Under the Joyces," James Joyce: Two Decades of Criticism, ed. Seon Givens (New York, 1939[c]), p. 294.

[33]Ibid.

Joyce's language as his greatest contribution to literature and as his greatest weakness. David Daiches is one such writer. He says that Joyce's language represents the height of creativity, but at the same time its ingenuity has caused great reading difficulties.[34]

At the same time that critics have placed their sternest criticism of Joyce on his language, some have been mature and diligent enough to pursue the key to his languages, and have recognized that the formlessness of Joyce's words have amazing form. Louis Golding has found one key to be the fact that Joyce used great economy in selecting words, using fragments where thought is depicted as fragmentary and usually using the etymological meaning of the word rather than its modern meaning.[35] Throughout his books, Joyce's language is coupled with other devices to make the stream of consciousness technique workable.

One example of this is Joyce's use of the "verbal leitmotiv" to show the alignment of ideas and motivation of ideas in the characters' stream of consciousness. Certain emotions become attached to these key words and these change according to the language used.[36] This alignment of sight and sound is borrowed from Aristotle's theory of modality and from Wagner's use of the leitmotiv. The concept of modality can be defined as

> ...the inevitable continuing presence of uncertainty and unpredictable possibility in the changing world of the actual as contrasted with the necessity found in the realm of the universal and eternal. The ineluctable modality of the visible and the audible is this complex of certainty and uncertainty both in

---

[34]Daiches, The Present Age in British Literature, p. 102.

[35]Louis Golding, James Joyce (London, 1933), pp. 58-59.

[36]Hugh Kenner, "The Portrait in Perspective," James Joyce: Two Decades of Criticism, p. 148.

> the process of seeing and hearing and in the world perceived, but it is of course generally the realm of the particular and actual, rather than that of the universal and necessary, to which the senses respond.[37]

In chapter three of Ulysses, Stephen's contemplation of Aristotle's idea of perception and modality is important to Joyce's use of the audible in the physical world and in characters' streams. Joyce works on sounds until they become keys to certain levels of consciousness, because during the stream sounds from the external and internal worlds are reproduced in songs, conversations and in free association. Finally, sound becomes a part of the ineluctable flux of a character's total mental picture. It serves as cause and effect in irregular patterns of psychological changes which are produced by modality. Once a sound is heard, it sets off other sense perceptions, memories and ideas. Thus, by using ineluctable modality Joyce assigned an important role to the audible.[38] This same verbal pattern conforms to the operatic leitmotiv which Wagner introduced into his musical compositions. He used small themes throughout to suggest the larger themes of the work. Throughout Ulysses Joyce used this leitmotiv method to connect the thematic pattern of his book.[39]

The use of the leitmotiv can also be instrumental in showing how the musical, literary and psychological uses of languages are combined in the book. As Humphrey points out, the "suspension of mental content according to the laws of psychological association, the representation of discontinuity and compression by standard rhetorical figures and the suggestion of multiple

---

[37]J. E. Duncan, "Modality of the Audible in Joyce's Ulysses," PMLA, LXXII (March, 1957), 289.

[38]Ibid., pp. 286-295.

[39]Friedman, op. cit., pp. 131-132.

and extreme levels of meaning by images and symbols"[40] are inseparable parts of the stream of consciousness technique. Joyce's use of words in relating the sense perceptions at random is based on psychological free association whereby a character's thought of one word, sound or smell immediately becomes associated with something else.[41] Stephen's (Joyce's) own thoughts on words are fitting to use here to substantiate the theory that to Joyce words were of the utmost importance in rendering consciousness.

> 'The phrase and the day and the scene harmonized in a chord. Words. Was it their colours? He allowed them to glow and fade, hue after hue; sunrise gold, the russet and green of apple orchards, azure of waves, the greyfringed fleece of clouds. No, it was not their colours; it was the poise and balance of the period itself. Did he then love the rhythmic rise and fall of words better than their association of legend and colour? Or was it that, being as weak of sight as he was shy of mind, he drew less pleasure from the reflection of the glowing sensible world an through the prism of a language many coloured and richly storied than from the contemplation of an inner world of individual emotions mirrored perfectly in a lucid supple periodic prose?'[42]

Another important device which Joyce used with the aid of language was the epiphany. In this device, he repeatedly uses a word, sound or pattern to describe (not conventionally, but through the character's own consciousness) a character. From this basic description, so often repeated, the reader gets an etherealized picture of the character because that character has finally come to symbolize something rather than somebody. Thus the reader's impression of that character ceases to be visual and depends

---

[41] Kenner, op. cit., p. 139.

[42] Quoted in Dorothy Hoare, Some Studies in the Modern Novel (Philadelphia, 1953), pp. 144-145.

on the ear to pick out the sounds (in the "stream") which characterize the character. In Joyce's own words,

> 'By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these episodes with extreme care, seeing that they themselves are the most delicate and evanescent of moments.'[43]

Joyce's definition and explanation of the epiphany as quoted above is very important to an understanding of his literary technique. The use of the epiphany is the experience he undergoes when he gains the "psychic distance" of the artist. Most frequently he uses the epiphany to reveal characters without giving any interpretation of their actions, having the characters themselves reveal the meaning directly to the reader.[44]

As further indication of the wealth of devices which can be found in his books, Friedman has pointed to the poetry in the works.[45] This should not be surprising when one remembers Dujardin's definition of the monologue interieur. Consequently, alliteration, assonance, onamatopoeia, spoonerisms, not to mention rhythm and rhyme, can be found in the later books. The use of drama and verse forms represents the newest device in the stream of consciousness technique. In Ulysses, Joyce turns to the use of a complete dramatic scene. In an excellent essay in which he shows the influence of Henrik Ibsen on Joyce's dramatic technique and characterization, James Farrell concludes that the significance of time in Joyce's works - the

---

[43]Quoted in Irene Hendry, "Joyce's Epiphanies," James Joyce: Two Decades of Criticism, p. 27.

[44]Ibid., pp. 27-31.

[45]Friedman, op. cit., pp. 18-23.

brevity of action - was a direct gift from Ibsen. He also shows that Joyce probably inherited the idea of epiphany from Ibsen.[46]

The dramatic method and its relationship to poetry in prose is the goal to which Joyce's work aspires (see A Portrait...). This method entails the objectivism of the author and finally his complete disappearance. The goal of the method is to allow the mind of the character to be revealed directly to the reader rather than reported to him as second hand fact. The reader, who is spectator and listener, moves from his second-hand position to the direct angle of vision. There is no explanation or moralizing, the story tells itself as the pages are turned. Episode and action are purely scenic and nothing which is not pertinent to the "present moment" gets in. Once an episode is over, nothing happens until a new one begins. The story is limited to the sense perceptions of the character. The action lies in the consciousness of a particular character, the story or growth of his soul or the changing history of his temperament.[47] When these factors are present, "true drama" exists. Its definition can be plainly put.

> In the tale that is quite openly and nakedly somebody's narrative there is this inherent weakness, that a scene of true drama is impossible. In true drama nobody reports the scene; it appears, it is constituted by the aspect of the occasion and the talk and the conduct of the people....When it is open to the author to withdraw from it /an actor's particular point of view/ silently and to leave the actor to play his part, true drama...is always possible....Nothing is wanting save only that direct, unequivocal sight of the hero which the

---

[46]James T. Farrell, "Exiles and Ibsen," James Joyce: Two Decades of Criticism, pp. 95-131, passim.

[47]Percy Lubback, "The Strategy of Point of View," Critiques and Essays on Modern Fiction: 1920-1951, pp. 9-11.

method does indeed absolutely forbid.[48]

Mr. Lubback's limitations on the true dramatic form are acceptable with the exception that the "direct, unequivocal sight of the hero" is possible. Joyce managed to avoid the dangers which the dramatic artist must face. In Ulysses and Finnegans Wake he has so worked out the dramatic method that the story can proceed without any hint of a continuous life proceeding behind the action. That is, the action in the later novels, nor in the first for that matter, does not depend upon conventions of time and place. This is found to be unnecessary because Joyce has made use of the device known as montage or spatialization.

There are two recognizable attitudes toward art; one is based on co-existence in space, the other in time. All art deals in both, but the method of showing the relationship between the two differs from artist to artist. The method of seeing this relationship is a necessary ingredient in any aesthetic theory. One critic has traced Joyce's attitude toward the relationship to the theories of Nicholas of Cusa and Bruno of Nola, early philosophers who believed in the ultimate coincidence of all contraries. This coincidence is a necessary part of reality. Joyce say the space-time relationship "as contraries with durational flux as the only true reality."[49] This means that Joyce saw the necessity for presenting the "action" in a new fluid medium of durational flux, a new time which, for want of a better expression, can be called the prolonged present which is a blending of "then's now with now's then."[50]

---

[48] Ibid., pp. 14-5.

[49] Shiv K. Kumar, "Space-Time Polarity in Finnegans Wake," Modern Philology, LIV, 230-33.

Joyce's concept of the relationship of space and time has been compared to a technique in the production of movies. This is called montage. The producer of Theodore Drieser's American Tradegy, Sergei Eisenstein, says that external montage is an excellent method for

> 'presenting, as it were, the play of thought within the dramatis personae - the conflict of doubts, of bursts of passions, of the voice of reason, by quick movement, or slow movement, emphasizing the difference in the rhythms by this one and that, and at the same time, contrasting the almost complete absence of outward action with the feverish inward debates behind the stony mask of the face.'[51]

Outside of the movies and in fiction, montage is a device for controlling movements in works which employ the stream of consciousness technique. It shows multiple or dimensional views of one subject. It allows freedom of movement unlike that of clock progression. It allows a shifting of tense elements. Two kinds of montage involves the fixation of the subject in space and the mobilization of consciousness; space-montage involves the fixation of time and the fluidity of space. These two types allow co-existence of the inner and outer life to be depicted.[52]

These then are some of the technical devices which can be found in Joyce's works as evidence of his employment of the stream of consciousness technique. Using them to make the direct and indirect interior monologues more effective, Joyce was able to give form to a technique which seemed basically formless. Because of his skill as a technician, Joyce has overcome the objections which have been made to this kind of fiction. The objections have been based on (1) the necessity for the reader's trusting

---

[51] Quoted in Levin, op. cit., p. 156.

[52] Humphrey, Stream of Consciousness In The Modern Novel, pp. 49-50.

to the author for honesty in presenting logical thought patterns, and (2) the inclusion of seeming irrelevancies- musings, cogitations, incomplete thoughts - which interfere with an observance of the unities.[53]

It has been said that all of Joyce's works are about the same thing and that each is but a part of the whole picture. It has also been said that the novels develop in complexity in chronological order. If this is true, there seems no better approach to an analysis of technical development than to follow the order in which the "parts of the whole" were written. For this reason, the next chapter will be concerned with A Portrait of the Artist as a Young Man.

---

[53] Gorman, loc. cit.

CHAPTER II

JOYCE'S EARLY WORK IN THE LIGHT OF THE STREAM OF CONSCIOUSNESS TECHNIQUE

The most obvious approach to Joyce's aesthetic theory is by way of A Portrait of the Artist as a Young Man. But even this direct approach needs some directional guides from the general background of the school of aesthetics (if this can be said to apply to Joyce figuratively, for he belonged to no formal literary school) to which his novels belong. However, because the writer laid a certain amount of stress on formal aesthetics, Joseph Beach has placed him in the "Art for Art's Sake" school of thought which stressed the independence of the artist in choosing his subject, and which saw a disparity between art and life which resulted in the forsaking of society for literature and art.[1] One particular branch of this school was the Bloomsbury Group (Woolf, Forster and Strachey, among others). Although Joyce did not belong to the group, his views of art were akin to theirs. Their approach to art can be summarized as:

> There is a common respect for the things of the spirit; a belief that the inner life of the soul is much more important than the outer life of action or the outer world of material things...a desire that man shall be whole and express himself emotionally as well as intellectually; a love of truth and of beauty.... a profound respect for art, and a conviction that form is as important to a work of art as content; that, indeed, the two are inseparable since the artist cannot express emotions and ideas adequately except in significant form.[2]

---

[1] Beach, op. cit., p. 550.

[2] J. K. Johnstone, The Bloomsbury Group (New York, 1954), p. 375.

Aligning Joyce's beliefs (which have not been stated herein yet) with theirs, one can see similarities; like them he saw the necessity for sensibility and intellect; like them, he saw that the novel should have aesthetic unity and be a vision of life at the same time; like them, he believed that form cannot be dictated but must be found intuitively; and finally, like them, he reflected the emphasis on the artist as an independent individual abiding by no rules except his own intuition.

The question has been raised as to just who the artist implied in the title of Joyce's book is. The answer has been given that "the artist in the title of Joyce's book is not the artist generically. It is a statement of the forces that produced Ulysses...Joyce knew the work he envisioned must make him as lonely a man as ever lived, however excitedly the left wing and the left bank might applaud him."[3] Golding's statement implies the autobiographical content of Joyce's first full-blown novel. It also implies the realization which Joyce is beginning to have that the artist must be aloof and independent of socio-political ties. The realization becomes an enlightenment when in A Portrait, Stephen - Joyce contemplates his own name /Stephen Dedalus/ and sees the "symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being."[4]

So much emphasis has been given to the autobiographical elements of the book that one critic felt free to acclaim that "...Stephen Dedalus,... the chief character in A Portrait of the Artist as a Young Man is James

---

[3]Golding, op. cit., p. 37.

[4]Ibid.

Joyce recollected in tranquility." [sic][5] Other critics have seen the artist as a modified version of Joyce. For example,

> In one sense, Joyce modifies Stephen's theories. He grants to the artist the right, even the need, to form at least a partial compact with life. But he also extends and intensifies Stephen's theory, for the partial compact releases the artist from the man and provided him with the conditions under which, burden-free, he can best work.[6]

Most critics concur that the book is the record of a self exiled artist, following in the footsteps of Ibsen, Dante and Swift. The Stephen of A Portrait and later of Ulysses deserts Ireland and all it represents. What he will seek to replace his displaced home, country and Church becomes the climax of the novel.[7] The declaration of exile comes fairly early in the novel when Stephen declares that

> 'I will not serve that in which I no longer believe, whether it call itself my home, my fatherland or my Church; and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use, silence, exile and cunning.'[8]

The most characteristic trait of Stephen, both in that statement and throughout the two novels in which he 'stars' is pride of intellect. He has escaped from life into himself and turns to laugh scornfully at

---

[5]Joseph Prescott, "James Joyce: A Study in Words," PMLA, LIV (March, 1939), 304.

[6]Maurice Beebe, "James Joyce: Barnacle Goose and Lapwing," PMLA, LXXI (June, 1956), 320.

[7]William York Tindall, James Joyce: His Way of Interpreting the Modern World (New York, 1950), pp. 7-8.

[8]James Joyce, A Portrait of the Artist As a Young Man, Introduction by Herman Gorman (New York, 1920[c]), p. 291.

others as at himself. He has, because of this scornful tone, caused critics to see him as a parody of Joyce or as the author's wish fulfillment. It seems hardly likely, since this is an older Joyce recreating the thoughts and artistic theories of a young enthusiast.[9] From reading most of the critics on both sides of the question, it seems safe to conclude that the theories which Stephen expounds are at least partly those of Joyce.

Stephen-Joyce gives his purpose as an artist as "to discover the modes of life or of art whereby your spirit could express itself in unfettered freedom."[10] This statement of the need for freedom for true artistic expression reflects the autobiographical facts of Joyce's exile from Ireland to Europe. This freedom-seeking remained a lasting incentive in the author's life. His attitude toward society and man has sometimes been attacked as bitter and clothed in satire. Tindall reassures the reader that Joyce was more contemplative than satiric, saying that he was "less concerned with what is wrong with man than with the nature of man and the power of creation...."[11] He sought to "create proudly out of the power of his soul, as the great artificer whose name he [Dedalus] has, a living thing, new and soaring and beautiful, impalpable, imperishable."[12]

Most of the aesthetic theory of Joyce is given in the last pages of A Portrait. The chapters in the book reveal the upward growth of the boy

---

[9]Tindall, James Joyce: His Way of Interpreting the Modern World, pp. 15-17.

[10]Joyce, op. cit., p. 290.

[11]Tindall, James Joyce: His Way of Interpreting the Modern World, p. 7.

[12]Ibid.

to the young artist, Stephen; consequently, the style of the chapters corresponds to the stages of growth. (This pattern will be viewed in terms of the stream of consciousness technique.) According to the theory which Stephen expounds to his friend Lynch, there are three forms of art; lyric, epic and dramatic (in the order of aesthetic importance). It has been said that A Portrait represents the lyric form, Ulysses, the epic, and Finnegans Wake the dramatic.[13]

The passage in which Stephen expresses the artistic theory is perhaps one of the most popular ones in A Portrait.

> 'The image, it is clear, must be set between the mind or senses of others. If you bear this in memory you will see that art necessarily divides itself into three forms progressing from one to the next. These forms are; the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epical form, the form wherein he presents his image in mediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others.'[14]

Furthermore, Stephen says, the forms are not always clear and distinctly separate.

> 'Even in literature, the highest and most spiritual art, the forms are often confused. The lyrical form is in fact the simplest verbal vesture of an instant of emotion, a rhythmical cry such as ages ago cheered on the man who pulled at the oar or dragged stones up a slope. He who utters it is more conscious of the instant of emotions than of himself as feeling emotions. The simplest epical form is seen emerging out of lyrical literature when the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the artist himself is equidistant from the centre of emotional gravity and from others. The narrative is no longer purely personal, the personality of the artist passes into the narration itself, flowing round and round the persons and

---

[13]Kenner, op. cit., p. 149.

[14]Joyce, op. cit., pp. 250-51.

> the action like the vital sea.... The dramatic form is reached when the vitality which has flowed and eddied round each person fills every person with such vital force that he or she assumes a proper and intangible esthetic life.'[15]

He saw his life as an effort to extend the lyrical and narrative into the dramatic form, thus becoming the impersonal artist dramatizing himself objectively. The goal of his life was the point at which

> 'the personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence, impersonalizes itself, so to speak. The esthetic image in the dramatic form is life purified in and reprojected from the human imagination. The mystery of esthetic like that of material creation is accomplished. The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.'[16]

Stephen wishes to go beyond Aquinas and to establish a "new terminology and a new personal experience."[17]

This personal experience becomes a necessary part of the artist creating - or that picture which is given of Stephen's mind at work. He ambers along in a semi-dream state of inspiration and the lines and rhymes of a villanelle become the material result of his "consciousness." At this stage, the reader is given Stephen's thoughts, through Joyce, trusting his honesty as the objective recorder of consciousness. The reader does not know the association which Stephen's mind makes of each word nor the emotional content. He can only get the writer's lines as a result of mental activity of memory. Stephen remembers a girl in scenes in which he has

---

[15] Ibid., pp. 245-46.

[16] Ibid., p. 481.

[17] Ibid., pp. 245-46.

has seen her, then rejects her in jealousy and anger, doing to her image what he wished to do to her. He calls himself "a priest of eternal imagination, transmitting the daily bread of experience into the radiant body of everliving life."[18] These are the thoughts of a youthful, enthusiastic Stephen crying,

> 'Welcome, O Life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.'[19]

This, then, is the Stephen, prior to exile, stating his mission as an artist. As he grows older, he sees that his mission can never be completed as long as he is an integral part of Irish society. He realizes that his purpose places his above ordinary men - as Dedalus he must fly above the world. By the time of the last chapter of A Portrait, he has grown into an arrogant, rebellious aesthete, part Aquinas, part Aristotle and part Dedalus. The Aristolean part has expressed itself in terms of Beauty.

> 'Beauty expressed by the artist cannot awaken in us an emotion which is kinetic or a sensation which is purely physical. It awakens, or ought to awaken, or induces, or ought to induce, an esthetic stasis, an ideal pity or an ideal terror, a stasis called forth, prolonged and at last dissolved by what I call the rhythm of beauty.-
> What is that exactly? - asked Lynch.
> Rhythm - said Stephen - is the first formal esthetic relation of part to part in any esthetic whole or of an esthetic whole to its part or parts or of any part to the esthetic whole of which it is a part.-
> .....
> -Art- said Stephen - is the human disposition of sensible or intelligible matter for an esthetic end.'[20]

---

[18] Ibid., p. 260.

[19] Ibid., p. 299.

[20] Ibid., pp. 241-42.

He is now the epitome of the self alienated artist whose view of art demands no rules except those which are self imposed. He has recognized objectivity as the greatest need for the modern artist. He now sees every action as significant and insignificant at the same time - thus eliminating the problem of selectivity.[21]

Climaxing the novel, Joyce gives pages from Stephen's diary which restate the themes of the book and foretell those of Ulysses. These themes are those of exile from home, love, Church and nation and the dedication of his life to art. Each critic has noted a connection in theme in all of Joyce's works and an upward development in technique. Irene Hendry points out that his constant theme is "...the life of man, and his own life was devoted to writing piece by piece a vast Human Tragedy, an epiphany of all mankind, in which a profound anthropological sense of the mystery and power of death takes the place of the Christian traditional faith in union with God and the life everlasting."[22]

Each of the novels thus marks a stage. Dubliners, the collection of short stories, reveals the restraint and discipline of the conventional artist, with only hints of what is to become the technique of the master. Stephen Hero is the catalogue of his mental and spiritual growth, but given in the restrained fashion of the early period. A Portrait, autobiography in generalities reduced from the particular facts of Stephen Hero, is revealing, for it contains the first real indication of the freedom which came to characterize the later style. Ulysses presents the fully grown artist in exile and independence, but contains the reunion scene of the

---

[21]Daiches, The Present Age in British Literature, pp. 97-98.

[22]Hendry, op. cit., p. 38.

wandering artist and his "father." Finnegans Wake is the climax of the growth and symbolizes the eccentricities of the artist "refined out of existence." Another interpretation of the growth of the artist has been given by Hendry who sees a converse movement in the artistic pattern. She says that A Portrait stresses the artist's movement from the personal to the impersonal in theory, but in practice, Joyce's movement is from a physical level to a conscious knowledge of the artist's "will" in A Portrait, from an impersonal, direct statement to the pessimistic subjective expressions of "will" in Ulysses and finally, to an expressiveness which exalts the "will" through the word in Finnegans Wake.[23]

Two things are certainly recognizable in all of Joyce's novels; the first is that each book has the familiar setting of the rejected Irish homeland, and the second is that the differences in the novels is a difference of technique. The goal for the technique has been clearly stated in A Portrait. It remains now to see how the technique in each book does differ.

Although Dubliners is not a novel and therefore not be considered here in the analysis of the novels on the basis of the stream of consciousness technique, it is important inasmuch as it is a collection of character sketches. Many of the characters will reappear in Ulysses. It will not need a detailed analysis, for its emphasis is mainly on a depiction of the Irish background.

Gerhard Friedrich had an interesting theory as to Joyce's purpose in Dubliners. Joyce has already stated that his purpose is to write '"a chapter

---

[23] Ibid., p. 39.

of the moral history of my country and..../I/ chose Dublin for the scene because the city seemed to me the centre of paralysis."[24] Friedrich believes that Joyce viewed the fifteen stories of the book as fifteen movements of a musical composition whose conception came to him upon mental play on three words: "paralysis, gnomon and simony." This is based on Joyce's association of paralysis with the word gnomon in Euclid and simony in the catechism. He then undertook to treat gnomonic existence, or "slanted and incomplete areas of human relationships...."[25] Friedrich's theory is interesting because it stresses the importance which Joyce as an author placed on mental association, so that his use of it as a device for controlling the "stream" of his character's consciousness is understandable.

In Dubliners as in A Portrait of the Artist as a Young Man the narration takes place through the third person point of view and occasionally through the consciousness of Stephen. Even when it is third person, there is the feeling that the view is internal, rather than external. In other words, the narrator-observer is not an alien but one whose impressions make up the reality of the novel. By using sensory impressions, Joyce can make past, present, memory, contemplation, daydreams and hallucinations open to the reader.[26] In Stephen Hero, the first draft of A Portrait, the style and technique are conventional. The work serves as a good basis of comparison for the later works whose styles show a great deal of refinement. The

---

[24]Quoted in Gerhard Friedrich, "Gnomonic Clue to James Joyce's Dubliners," Modern Language Notes, LXXII (June, 1957), 421.

[25]Ibid., pp. 421-22.

[26]Tindall, James Joyce: His Way of Interpreting the Modern World, pp. 40-41.

details presented are not as selective as they are in later works, and there is a use of dialogue between characters which is later replaced by the interior monologue device.[27]

The technique of Joyce as a stream of consciousness writer begins properly with the opening pages of A Portrait where the story told to the infant Stephen is given. The identity of the storyteller is not related, but the reader imagines that Stephen's mother is reading to him. There are no quotation marks as in conventional dialogues. Then one realizes that these are not real words, but the in medias res stream of preconsciousness. The story, in the language of a young child, becomes indicative of the quality of, or the epiphany of Stephen's mind at that age. As Stephen grows, the language changes to that of an adolescent, and finally becomes the philosophical words of a young aesthete about to launch his career as an artist. The style shifts according to the epiphany. The interior monologue is not used throughout, but when it is, it is important that time situations can be leaped, so that without formal explanation, the narrative shifts from scene to scene as the associational patterns permit. So that Stephen, seen from the Clongowes schoolroom, can abruptly be at the Christmas dinner at home, because something in his "stream" has suggested Christmas to him.

Thus, by revealing the mind of Stephen, Joyce gives the reader his character's conceptions of absolute reality. Stephen's attitudes toward Dublin are not black and white objective statements, but Dedalus - colored impressions, because the progressive narrative of the story is given in

---

[27]James Joyce, Stephen Hero, A Part of the First Draft of A Portrait of the Artist as a Young Man, edited from manuscript in Harvard College Library by Theodore Spencer (New York, 1944), passim.

reflections from the mirror of his consciousness. The whole story reflects the peculiar point of view of a lonely, introspective boy growing into a lonely, introspective young man.[28] Three different devices are employed to give the experience of the growth of Stephen. In the early sections, the indirect interior monologue is used. Incidents are given by the use of objective details which the young boy is not old enough to evaluate. As he grows older, he grows more selective, so that his first extensive monologue is self questioning. In it he ponders his identity. Because there is no complete use of the device, the monologue seems detached from the rest of the chapter.

> 'Stephanas Dedalos' Bous Stephanoumenas! Bous Stephaneforos!
>
> Their banter was not new to him and now it flattered his wild proud sovereignty. Now, as never before, his strange name seemed to him a prophecy. So timeless seemed the grey warm air, so fluid and impersonal his own mood, that all ages were as one to him....Now, at the name of the fabulous artificer, he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air. What did it mean? Was it a quaint device opening a page of some medieval book of prophecies and symbols, a hawklike man flying sunward above the seas, a prophecy of the end he had been born to serve and had been following through the mists of childhood and boyhood, a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being?
>
> .....
>
> His throat ached with a desire to cry aloud, the cry of a hawk or eagle on high, the cry piercingly of his deliverance to the winds. This was the call of life to his soul...[29]

---

[28] James T. Farrell, "Joyce's A Portrait of the Artist as a Young Man," James Joyce: Two Decades of Criticism, pp. 186-87.

[29] Joyce, A Portrait of the Artist as A Young Man, pp. 196-97.

The use of the third person pronoun indicates that this device is the indirect interior monologue. Stephen's mind has grown so that he can associate his name with all the symbols of Dedalus and can think of himself as belonging to all ages as the mind before him.

Also in this section, Joyce's awareness of the importance of sense impressions is brought out in constant allusions to Aristotle's theory of possibility. This, in the stream of consciousness technique, means that sight and sound make impressions on the human mind during perception and afterwards in memory. Stephen's view of the world is thus affected and his "stream becomes an expression of ineluctable modality in the mind, a realm of seemingly infinite possibilities whose realization is uncertain and often subject to chance."[30] Two examples of Stephen's reactions to his senses are given below:

> The faint sour stink of rotted cabbages came towards him from the kitchen gardens on the rising ground above the river. He smiled to think that it was this disorder, the misrule and confusion of his father's house and the stagnation of vegetable life, which was to win the day in his soul. Then a short laugh broke from his lips as he thought of that solitary farmhand in the kitchen gardens behind their house whom they had nicknamed The Man with the Hat. A second laugh, taking rise from the first after a pause, broke from him involuntarily as he thought of how The Man with the Hat worked, considering in turn the four points of the sky and then regretfully plunging his spade in the earth.[31]
>
> .....
>
> A smell of molten tallow came up from the dean's candle butts and fused itself in Stephen's consciousness with the jingle of the words, bucket and lamp and lamp and

---

[30] Duncan, op. cit., p. 290.

[31] Joyce, A Portrait of the Artist as a Young Man, pp. 188-89.

> bucket. The priest's voice, too, had a hard jingling tone. Stephen's mind halted by instinct, checked by the strange tone and the imagery and by the priest's face which seemed like an unlit lamp or a reflector hung in a false focus. What lay behind it or within it? A dull torpor of the soul or the dullness of the thundercloud, charged with intellection and capable of the gloom of God?[32]

Throughout the book, Stephen's consciousness reveals an intellectualism which sets him above his peers. He is revealed as one who hordes experiences for his own contemplation. Thought rather than action characterizes him, but his thoughts pain him and leave scars on his personality. His thoughts on the rector's sermons on Hell as the consequence of Sin are examples of this as well as his reactions to his classmates at the Jesuit school.

> But the word and the vision capered before his eyes as walked back across the quadragle and towards the college gate. It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind. His monstrous reveries came thronging into his memory. They too had sprung up before him, suddenly and furiously, out of mere words. He had soon given in to them, and allowed them to sweep across and abase his intellect, wondering always where they came from, from what den of wondrous images, and always weak and humble towards others, restless and sickened of himself when they had swept over him.[33]

Stephen's trouble is the mingling of the conscious and subconscious states, or the refusal of the levels to keep their places; he is unable to control the images from his mind, but must wait for them to subside. This is Joyce's advance guard for Ulysses, in which Stephen and Bloom do not try to control the subconscious level.

---

[32] Ibid., pp. 218-19.

[33] Ibid., p. 101.

The fourth chapter of the book is almost a complete indirect monologue. It is the second stage of the growth of the consciousness and reveals Stephen as he contemplates and ponders the decision which will shape the remainder of his life. Should he become a Jesuit priest or should he devote his life to art? It is the old question of participation vs. withdrawal. What happens to Stephen's mind at this stage is perhaps one of the most important themes for the rest of the book and for Ulysses. At this point, Stephen realizes the importance of the inner world of consciousness over the external world of physical phenomena. He takes upon himself the task of experimentation with the "contemplation of an inner world of individual emotions."[34] The seashore scene at the end of the chapter can be seen as a parallel to the one in Ulysses. It gives the reader the mind in actual contemplation, allowing its consciousness to respond freely to external phenomena (the sea, the girl, beauty). The revery of the preconscious state of Stephen reveals a level of consciousness not to be fully explored until Finnegans Wake.

Yet, Joyce's presence is still felt in the stream of Stephen. The thoughts which Stephen has are by way of the omniscient author rather than directly from Stephen. In the passage below it is noticeable that Joyce is merely recording his impressions of Stephen's mind; there is still the feeling that the reader is looking at Stephen thinking, rather than hearing him think.

> As he descended the steps the impression which effaced his troubled self communion was that of a mirthless mask reflecting a sunken day from the threshold of the college. ....The troubling odour of the long corridors of Clongowes came back to him and he heard the discreet murmur of the burning gas flare. At once from every part of his being

---

[34] Ibid., pp. 170-200.

> unrest began to irradiate. A feverish quickening of his pulses followed and a din of meaningless words drove his reasoned thoughts hither and thither confusedly.... Some instinct, working at these memories, stronger than education or piety quickened within him at every near approach to that life....[35]

It is only in the fifth chapter that Joyce comes closer to the dramatic technique or the complete interior monologue in the direct method. The reveries of an older Stephen in Ulysses are anticipated in the daydreams (preconsciousness) of young Stephen on a young girl. The imagination of the artist is shown to be more elaborate than the real world and in highly elated states, Stephen, the artist, is able to recreate the "liquid letters of speech, symbols of the element of mystery, which flamed forth over his brain."[36] But if one compared Stephen's preconscious thoughts in this book with those of Molly in Ulysses, one can see that Joyce, in A Portrait, has not arisen to his greatest heights as a stream of consciousness writer. Here are Stephen's thoughts.

> The instant of inspiration seemed now to be reflected from all sides at once from a multitude of cloudy circumstances of what had happened or of what might have happened. The instant flashed forth like a point of light and now from cloud on cloud of vague circumstance confused form was veiling softly its afterglow. O! In the virgin womb of the imagination the word was made flesh. Gabriel the seraph had come to the virgin's chamber. An afterglow deepened within his spirit, whence the white flame had passed, deepening to a rose and ardent light....[37]

In this passage there is the hint of the free association method which is to be used more extensively in Ulysses and in Molly's rambling flux. However, note that in Stephen's thoughts above, Joyce has not completely abandoned his conventionalism. Time, place and action are aligned so that Joyce's role as "chorus" to the "action" is still noticeable. Joyce admitted the importance

---

[35] Ibid., pp. 186-87

[36] Ibid., pp. 254-263.

[37] Ibid., p. 255.

of language in following and recording the stream of consciousness. Stephen

> found himself glancing from one casual word to another on his right or left in stolid wonder that they had been so silently emptied of instaneous sense until every mean shop legend bound his mind like the words of a spell and his soul shrivelled up sighing with age as he walked on in a lane among heaps of dead language. His own consciousness of language was ebbing from his brain and trickling into the very words themselves which set to band and disband themselves in wayward rhythms:
>
> The ivy whines upon the wall,
> And whines and twines upon the wall,
> The yellow ivy upon the wall,
> Ivy, ivy, up the wall.[38]

So far Joyce's devices for following the stream of consciousness have been rather mechanical and ephermeral. It is as if he lays down the rules; not to say that there is nothing noteworthy about the use of the technique in A Portrait, rather the changes in style from chapter to chapter to show the growth of the hero's mind is anticipating the changes in style from episode to episode in Ulysses. The last chapters of the earlier book depict Joyce's growth as a technician to a certain stage. During the interim between the two books, there was a great spurt of growth. The reader has been left in great expectancy by the closing lines of A Portrait. There is an indication that the book does not mark the end of the technical growth, but that the next book will be a continuation. But there is no hint that Ulysses will be so profound and so full of technical virtuosity, or so perfect an example of the stream of consciousness technique in full bloom.

---

[38] Ibid., pp. 207-208.

CHAPTER III

JOYCE'S USE OF THE STREAM OF CONSCIOUSNESS IN THE LATER NOVELS

Ulysses has been called the greatest stream of consciousness novel in literature. It represents the culmination of the technique and the greatest expression of impressions which are the essence of everyday life. It contains the record of thoughts, sense-impressions, memory, and experience. "Joyce has achieved an amazing air of reality, a reality which proceeds not from ordinary external description but from a reliance upon the psychological sensations presented to the mind."[1]

The year 1907 marked the turning point in Joyce's life and literary outlook. At that time, as in A Portrait, he declared that he would no longer serve the old literary gods, but would dedicate himself to founding new ones. Zurich, where he took up residency after the self exile from Ireland, was the seat of psychoanalysis (Freud and Jung). Joyce certainly knew of the new interests and realized the literary possibilities.[2] All the possibilities of psychological, a literary and artistic ideas are put to work in Ulysses. Because it is so full of devices Beach has called it "a freak of nature, a thing sui generis, and hardly in any proper sense a novel at all."[3] He bases the accusations on these factors:

---

[1] Richard Kain, Fabulous Voyager (Chicago, 1947) pp. 18-20

[2] Hoffman, op. cit., pp. 94-95. [3] Beach, op. cit., p.403

Ulysses had hardly any plot, only a series of ordinary occurence, and it lacks the dramatic elements. It is no surprise that so great a critic as T. S. Eliot has defended Ulysses against this attack. He says:

> I am not begging the question in calling Ulysses a novel; and if you call it an epic it will not matter. If it is not a novel, that is simply because the novel is a form which will no longer serve; it is because the novel, instead of being a form, was simply the expression of an age which had not sufficiently lost all form to feel the need of something stricter. Mr. Joyce has written one novel - the Portrait;... I do not suppose that either of them [Joyce or Wyndham Lewis] will ever write another 'novel.' The novel ended with Flaubert and with James. It is, I think, because Mr. Joyce and Mr. Lewis, being in 'advance' of their time, felt a conscious or probably unconscious dissatisfaction with the form, that their novels are more formless than those of a dozen clever writers who are unaware of its obsolescence.[4]

Between the appearance of A Portrait and that of Ulysses, Joyce worked hard on his technique. According to a biographer, he used "mnemonic notes, rough drafts, underlined in an elaborate system of cross-reference in different coloured pencils, each colour representing a theme or the relevance of a particular phrase to a particular episode."[5] Many people have claimed that for all Joyce's devoted efforts, the work is still unreadable. William Powell Jones has set out to make Joyce's books more readable by the "common reader," and has set out in James Joyce and the Common Reader to pave the way to the later books by noting their kinship to the earlier ones. He suggests that readers begin with Dubliners and A Portrait, giving special attention to the beginnings of the development of themes, style and technique.[6]

---

[4] T. S. Eliot, "Ulysses, Order and Myth," James Joyce: Two Decades of Criticism, p. 201.

[5] Golding, op. cit., pp. 170-71.

[6] William Powell Jones, James Joyce and the Common Reader (Norman, 1955[c]), pp. 36-37.

Perhaps the most facinating aspect of Ulysses is its style. It is this which makes Stephen and Bloom, the main characters, independent. The language is one device which makes the style so outstanding. The point of view in the novel is also important, because, although Joyce is much more interested in the "whatness" of characterization, rather than the action, this determines the amount of realism which each character has. Mr. Bloom represents Joyce's most multi-dimensional character. Not only does Joyce allow his "stream" to expose him, but he gives Bloom through other points of view as well. He is presented dramatically, objectively, musically, subjectively, and through traditional narration. This way there is no mystery surrounding him. The whole presentation of character is worked out so that a new dimension is reached. Levin's observation on the point of view devices has elicited praise for Joyce:

> Ulysses ignores the customary formalities of narration and invites us to share a flux of undifferentiated experience. We are not told how the characters behave; we are confronted with the stimuli that affect their behavior, and expected to respond sympathetically. The act of communication, the bond of sympathy which identifies the reader with the book, comes almost too close for comfort. The point of view, the principles of form which has served to integrate many amorphous novels, is intimate and pervasive. Joyce's efforts to achieve immediacy lead him to equate form and content, to ignore the distinction between the things he is describing and the word he is using to describe them. In this equation, time is of the essence. Events are reported when and as they occur; the tense is a continuous present.[7]

Because Joyce's point of view in the novel is outside the author, there has been considerable speculation as to the attitude which he has for man. Humphrey maintains that as an artist viewing life, Joyce was basically a writer of comedy. He says that in Ulysses, Joyce has reached

---

[7]Levin, op. cit., p. 143

an objective distance where he can depict man's daydreams, mental delusions, smallness and the disparity between his ideals and his attainment. He contrasts the heroic and ordinary by using the internal monologue as a mode of expression. All these ingredients are made realistic because of the stream of consciousness method of presentation.[8]

If one reads Ulysses after A Portrait it becomes clear that the technique in the later novel goes much further than that in the earlier. Whereas in A Portrait the sentences seem complete thoughts and periods are used to designate these, in Ulysses there is hardly any connection between thoughts. Words seem to come haphazardly as the climax to the mind's play. Once uttered or expressed, the consciousness flits off in a completely new direction, based only on free association. But what seems unconnected makes complete sense if one realizes that the style and subject matter are interwoven and interdependent. Therefore, idioms are used to suit situations and to suggest thoughts and actions. This is the Freudian concept of association.[9]

Freud's theories on the unconscious and the importance of slips of the tongue in revealing suppressed feelings are well known. Joyce makes use of some of the theories in his novel. Because the free association method releases characters from the "niceties" of expression imposed by society, Joyce has been accused of obscenity and for a long time Ulysses was legally suppressed. So many scholarly investigations of Joyce's technique have long ago led censors to gain the maturity with which the

---

[8]Humphrey, Stream of Consciousness in the Modern Novel, p.16.

[9]Ibid., pp.43-4.

book must be approached. One of the most important attestments to the book came from the judge whose decision aided in lifting the ban from the book in America.

> Joyce has attempted-it seems to me, with astonishing success-to show how the screen of consciousness with its ever-shifting kaleidoscopic impressions carries, as it were on a plastic palimsest, not only what is in the focus of each man's observation of the actual things about him, but also in a penumbral zone residua of past impressions, some recent and some drawn up by association from the domain of the subconscious. He shows how each of these impressions affects the life and behavior of the character which he is describing.
>
> What he seeks to get is not unlike the results of a double or, if that is possible, a multiple exposure on a cinema film which would give a clear foreground with a background visible but somewhat blurred and out of focus in varying degree.
>
> To convey by words an effect which obviously lends itself more appropriately to a graphic technique, accounts,... for much of the obscurity which meets a reader of 'Ulysses'. And it also explains another aspect of the book, which I have further to consider,namely, Joyce's sincerity and his honest effort to show exactly how the minds of his characters operate.
>
> If Joyce did not attempt to be honest in developing the technique which he has adapted in 'Ulysses' the result would be psychologically misleading and thus unfaithful to his chosen technique. Such an attitude would be artistically inexcusable.[10]

Judge Woolsey showed great foresight in reaching his decision. He refuted the claim that the book contained pornographic sections and praised the literary skills displayed in the work.

Other critics have acclaimed Ulysses for its wealth of devices from almost all the arts. The use of music indicates Joyce's adaptation of

---

[10]Quoted from "The Decision of the U. S. District Court Rendered December 6, 1933, by Hon. John M. Woolsey, lifting the Ban on 'Ulysses,' James Joyce, Ulysses (London, 1937), p. 751.

that art to his technique. The use of the leitmotiv, or the recurring image, symbol, word or phrase which carries a fixed association with a particular idea or theme, is the best instance of the inclusion of music in the book. Stephen's remorse, given continuously in the image of his dying mother, is a vivid example. The deathbed scene, in his consciousness, leads to many of his interior monologues.[11] The concept of the leitmotiv comes from Wagner and has been particularly will adapted into fiction. Another example of its use in Ulysses is seen throughout Bloom's stream in the meaning which the words Agendath Netaim comes to have for him. He first encounters them in the first episode in which he appears-the butchershop scene. At that time he associates them with the Orient, then to his ancestral home. Later he connects them with sensuousness and women, for the association with the Orient returns when he grows excited looking at women's clothes. Finally, in the last episode in which he appears, he is seen burning the paper on which the words appear, having associated them with money and then with his financial failures.[12]

The aspect which has caused most critical consideration has been that dealing with Ulysses as myth or epic. In 1922 M. Valery Larbaud wrote an essay which completely changed the literary importance of the book, for until then, its reading difficulties had hindered its recognition as the masterpiece which it is. M. Laubaud pointed out that the book contains

---

[11] Humphrey, The Stream of Consciousness in the Modern Novel, p. 91.

[12] Joyce, Ulysses, passim.

a parallel to the Odyssey, which until then had been overlooked.[13] Then in 1930, Joyce authorized Stuart Gilbert to print what became known as the "official" interpretation of Ulysses. Gilbert's book gave much weight to the Homeric Parallels which Joyce followed as a framework for his modern epic. Now no one doubts the epic parallels.[14] Whether Joyce parodies the Homeric epic or just uses the parallels as a framework for his story has become the next issue. Some critics (Tindall[15] and S. Foster Damon[16]) have given a symbolic interpretation of the parallel, while others (Humphrey[17] and Abele[18]) have chosen to see Ulysses as a burlesque on the Odyssey. Abele asserts that at the beginning of the novel, incidents and characters to be taken at face value and in an ironic-comic sense. He says that some scenes depict Bloom and Dedalus as they are human rather than as they represent something more complicated.[19] The final word in this issue remains a problem for the critics; it suffices here to point out the storehouse of possibilities which Ulysses represents to critics and general readers alike.

Ulysses is the third step up on the ladder of difficulty in the

---

[13] Golding, op.cit., pp. 83-88.

[14] Philip Toynbee, "A Study of Ulysses," James Joyce: Two Decades of Criticism, p. 247.

[15] Tindall, James Joyce: His Way of Interpreting the Modern World, passim.

[16] S. Foster Damon, "The Odyssey in Dublin," James Joyce: Two Decades of Criticism, pp.203-243

[17] Humphrey, The Stream of Consciousness in the Modern Novel,pp.94-97.

[18] Abele, "Ulysses: The Myth of Myth, "PMLA, LXIX (June, 1954), 359-364

[19] Ibid., p. 359.

development of Joyce's technique. Its style is completely new, although hinted at in the earlier book, in its objectivity, emphasizing the inner thoughts of characters in a very detached way. It continues the central of all the work - the

> strive toward an inclusive mythopoetic vision embracing in an archetypal pattern of fall, struggle and redemption every mode of human activity; their bulk and complexity derive from their method of counterpointing within this pattern particular chains of actions at a dozen different levels: physiological, psychological, esthetic, theological, erotic - even commercial.... Joyce's interest is psychological in a more than clinical sense: he is a man in quest of the meaning of life.[20]

Each one of Joyce's books **ranks** in the consciousness pattern; so far, Dubliners and A Portrait have fitted into the first two levels. Ulysses marks the third level- the subconscious- in which narrative action is internalized. However, the two preceding levels are used and there is the anticipation of the highest level- the unconscious. The various levels of the patterns are determined by the different episodes.[21] For example, since the first episode is basically introductory, the level of consciousness is "traditional." By the time of the third episode, the level has become suited to the mental wanderings of Stephen and his free mental associations. Or from Bloom's stream,

> 'Blank face. [the paper] Virgin, should say: [paper confused with Martha Clifford] or fingered only. Write something on it: page. If not what becomes of them [shift to thoughts about frustrations of women] themselves. [loose women]'[22]

The unconscious level is anticipated in the "Circe" episode where Stephen and Bloom have hallucinations. Their thoughts and desires are disguised with past thoughts. The whims of the subconscious come to the fore-

---

[20]Kenner, op. cit., pp. 142-43.

[21]Hoffman, op. cit., pp. 413-18.

[22]Quoted in Hoffman, op. cit., pp. 418-19.

ground in distorted images and the language is fittingly distorted.[23] This episode shows Joyce's understanding of psychoanalysis.

One method of creating unity for the streams which shift from one level of consciousness of another is montage. Joyce used it as a kind of verbal photography whereby flash backs in time, close-ups or fade-outs of scenes present the characters from different angles simultaneously.[24] In the "Wandering Rocks" episode, Joyce has used this device to present several incidents occurring at once through the recurrence of images in the stream of Stephen and Bloom. The parallel adventures of the heroes are tied together by the slipping in of similar trains of thought into their consciousness. They may dwell on the same image at the same time without being aware of it. Stephen and Bloom do not actually become the completed father-son symbol until the Nightown scene, but they have flitted across each other's path all during the day. The maximum amount of space-time unity has been reached by Joyce through the presentation of all the adventures in the limits of one day, June 16, 1904, consuming eighteen hours, and set in one city, Dublin.

Although the dating of the "action" seems to be a conformity to the traditional unities, Joyce's innovations with montage have completly reworked the space-time relationship. The unities are not adhered to per se, for the external setting shifts many ways within the consciousness of the characters, so that they may mentally visit any scene in their past

---

[23] Joyce, Ulysses, pp.410-574, passim.

[24] Levin, loc.cit.

experience.[25] The form which the novel has taken has been the subject of much discussion. T. S. Eliot's answer to the claim that Ulysses' fault was its formlessness has been partially given.[26] He has not been alone in noting the perfect form which Ulysses has. The divisions of the "action" into eighteen episodes (corresponding to the Homeric) have given the book a pattern which lifts it above criticism for formlessness. These episodes bring the action to a new time zone- the prolonged present. The heroes start their day at approximately the same time (eight o'clock) and they move through similar adventure until the "parallel" lines "meet."[27] The episodes differ in style, but are linked by common themes and allusions.

These episodes have been analyzed from many points of view and with varying results and interpretations. The leitmotiv device has already been mentioned; it is not the only musical analogy seen in the book. The book has been seen as a symphony in three distinct movements.[28] Without alluding to the musical analogy, other critics have divided the work into three units: the first is composed of episodes one through three which deal with Stephen; the second is composed of episodes four through eight and ten through thirteen, which concern Leopold Bloom; and the other third is composed of episodes fourteen through eighteen.[29]

---

[25]Humphrey, The Stream of Consciousness in the Modern Novel, pp. 87-90.

[26]Supra, p. 40.

[27]S. Foster Damon, op. cit., pp. 214-15.

[28]Toynbee, loc. cit.

[29]Golding, op. cit., p. 99.

The genius of Joyce is revealed in his presentation of the first two episodes. For the most part these are given in objective detail, but in Stephen's mental comment. These slips are not identified by the traditional tags, but in the third episode it becomes clear that they belong to Stephen. In this episode, Joyce abandons the indirect monologue and omniscient author point of view for the direct interior monologue. Joyce's genius is further revealed when the fourth episode opens the second section and the time moves back to the same time as episode one, so that the reader enters Bloom's mind at the same time that he entered Stephen's. The newspaper scene with Bloom is a parallel to Stephen's seashore scene; each characterizes the consciousness of the individual character. Bloom is revealed as the ordinary man, preoccupied with domestic, personal affairs, while Stephen is the intellectual concerned with universals.

An analysis of the individual episodes should be a revealing indication of the devices and different styles used to present the levels of consciousness. Episode one is given in a great deal of straight narrative, with the omniscient author filling in the details from Stephen's life since he was last seen in A Portrait. But Joyce's innovations begin to stand out early, for he abandons the conventional quotation marks which indicate dialogue and uses dashes to serve the same purpose, leaving monologues and straight narrative in paragraph form. For example:

> Shouts from the open window startling evening in the quadrangle. A deaf gardner, aproned, masked with Matthew Arnold's face, pushes his mower on the sombre lawn watching narrowly the dancing motes of grasshalms. [narrator's details.]
>
> To ourselves...new paganism...omphales [Stephen's thoughts]
>
> -Let him stay, Stephen said. There's nothing wrong with

him except at night.[30] /Stephen's dialogue/

In the second episode, the stream of consciousness technique is more obvious. Phrases and words spoken are recalled in associational patterns. For example, Mr. Deasy's mention of Englishman makes Stephen think of one thing and answer another because he knows that as a member of society, Mr. Deasy expects a certain answer, so the unsolicited answer is suppressed.

> -He knew what money was, Mr. Deasy said. He made money. A poet but an Englishman, too. Do you know what is the pride of the English? Do you know what is the proudest word you will ever hear from an Englishman's mouth?
>
> The sea's ruler. His sea cold eyes looked on the empty bay: history is to blame: on me and on my words, unhating. /Stephen's thoughts./
>
> -That on his empire, Stephen said, the sun never sets.[31]

The third episode opens without the presence of the author at all. It represents an example of the dramatic form which can exist without the supporting author. Stephen is presented in isolation and the language becomes more fragmentary to match the uneven flow of his "stream." Alliteration, agglutination, snatches of foreign languages, poetry and all kinds of imagery makes up the stream.

> Won't you come to Sandy mount,
> Madeline the mare?
>
> Rhythm begins, you see. I hear. A catalectic tetrameter of iambs marching, No, gallop; decline to mare.[32]

Leopold Bloom is presented by the omniscient author at the beginning of episode four (Calypso). The time is eight o'clock so that we can see

---

[30] Joyce, Ulysses, p. 5.

[31] Ibid., p. 28.

[32] Ibid., p. 34.

Bloom in his familiar surroundings with the things which will come to occupy his consciousness during the course of the day. The reader learns that Bloom's appetite leans toward the "viscera," that he is a cuckolded, pathetic husband and that, above all, he is quite ordinary. Two hours pass before episode five begins. As he moves about the streets the reader sees how, by mental association, his mind works. As he thinks of the soap he sees at the chemist's his mind wanders:

> Brings out the darkness of her eyes /Molly's lotion/. Looking at me, the sheet up to her eyes, Spanish, smiling herself, when I was fixing the links in my cuffs.... Pure curd soap. /sees soap/ Water is so fresh. anticipates bath .... Hammam. Turkish. Message. /bathhouse nearby/ Dirt gets rolled up in your navel....Curious longing I. /anticipates using tub as urinal/. ...Funeral be rather glum /Dignam's funeral./[33]

Episode six of the book is the funeral scene in which Bloom sees Stephen, without realizing the significance of it, for the first time. Stephen is on his way to the newspaper office where he and Bloom will eventually bump into each other again. The ordinary content of Bloom's mind is all that is revealed in the episode. His inferiority complex about his wife and race are his major concerns.

The "Aeolus" or seventh episode is important because it shows Joyce's ingenuity in directing the stream of consciousness. Bloom's mind is gently guided along by the headlines which he sees in the newspaper office. These are given in bold faced capitals. The captions are indicative of the thought and word content of each section.

> FROM THE FATHERS
>
> 'It was revealed to me that those things are good which yet are corrupted which neither if they were supremely good nor unless they were good could be corrupted. Ah, curse you! That's Saint Augustine.'[34]

---

[33] Ibid., p. 77.

[34] Ibid., p. 132.

That is Stephen's consideration of and rejection of a maxim from the Church fathers. Episode eight or "laestrygorians" carries the images back to the fourth chapter in which Bloom's eating habits were given. In this episode, the indirect monologue is used to emphasize his sensory impressions.

> His heart astir as he pushed in the door of the Burton restaurant. Stink gripped his trembling breath: pungent meatjuice, slop of greens. See the animals feed.
>
> Men, men, men.
> .....
>
> Couldn't eat a morsel here. Fellow sharpening knife and fork, to eat all before him, old chap packing his tooths. Slight spasm, full, chewing the cud. Before and after. Grace after meals. Look on this picture then on that....Get out of this.[35]

Episode nine gives the library scene in which Stephen explains his theory of the relationship of Hamlet to Shakespeare. It is an example of the intellectualism which characterizes Stephen's "stream." Something of the enthusiasm of the young Stephen of A Portrait is recalled in the young egoist's zest with which he confronts his audience. There is nothing particularly new in stream of consciousness technique in the episode, but the continued link between style, narrative and dramative devices is noticeable. The next episode yields many stylistic devices. It is the "Wandering Rocks" episode in which the form and themes of the whole book are given in microcosm. It gives a cross section of the characters of Dublin and each of the nineteen minor episodes has an allusion which links it to the others. The characters are presented partly in the details of the omniscient author and partly by interior monologue.

---

[35] Ibid., p. 158.

Coming after the "Wandering Rocks" episode, episode eleven, the "Sirens" provides a wonderful contrast in style and devices. It is the most obvious in the use of musical devices. It is the musical elements which are noticeable at the very opening:

> Bronze by Gold Heard The Hooferons, Steelyrining.
>
> Imperthnthn thnthnthn.[36]

Later these leitmotivs are picked up and become major allusions to the "action" of the episode. The lines from a song keep the musical analogy constant throughout and keep the disjointed thoughts of Bloom, as he writes a letter to Martha, in a pattern. The next episode, "Cyclops," is quite conventional and the language and time remain that of dialogue between Bloom and acquaintances. Its time is the past and is actually the retrospective mind of Bloom, recreating the conversation, using historical present tense.

> 'I was just passing the time of day with Old Troy of the D. M. P...when who should I see dodging along Stony Batter only Joe Hynes.
>
> -Lo, Joe, says I....
>
> -Soot's luck, says Joe....[37]

This method of narration allows a new shift in the point of view, for Joyce as omniscient author, does not shut off the thoughts of others; instead he allows the opportunity for Bloom to be seen through the eyes of other "objective" characters, so that the reader feels he really knows Bloom from all angles.

---

[36] Ibid., p. 242.

[37] Ibid., p. 277.

Episode thirteen, "nausicaa" gives still another point of view. In it, Gerty MacDowell brings out a new reaction in Bloom which is the universal response of manhood to femininity. But the situation ends so that the reader feels that Joyce is belittling the flirtation as a trivial reaction of a trivial mind. The indirect interior monologue is used to present Gerty, and then the point of view shifts to Bloom so that both are seen from two points of view - internal and external, subjectively and objectively. Toward the end of the episode Bloom's stream moves toward the unconscious level as his desires distort his thoughts and allow his subconsciousness to come to the surface.

> O sweety all your little girl white up I saw dirty brace girdle made me do love sticky we two naughty Grace darling she him half past the bed met him pike hoses frillies for Roaul to perfume your wife black hair heave under embon senorita young eyes Mulvey plump years dreams return tail end Agendath swoony lovey showed me her next year in drawers return next in her next her next.[38]

This is most revealing in the light of Freudian slips of the tongue and anticipates a complete unconscious level as in Finnegans Wake and those bordering levels in Molly's monologue later.

Next Joyce uses stylistic devices to symbolically present the history and origin of the English language corresponding to the anticipated birth of a baby in the hospital. The language is closely linked to the tension which mounts as the time of birth approaches. Toward the end of the episode the language is frenzied and incoherent. One of the most famous episodes follows. The "Circe" episode has become famous; it is Joyce's example of the pure dramatic form, with stage directions, etc.; it is better known as

---

[38] Ibid., p. 365.

the "Nighttown" scene and employs all the levels of consciousness as it progresses. Stephen's mind, distorted by alcohol, and Bloom's, by fatigue, call up all the images, fantasies and hallucinations which have occurred to them during the day. The episode also contains the climax to the theme of the father-son quest when Stephen, seeing his mother's ghost, experiences "an ideal terror; a stasis called forth, prolonged, and at last dissolved by the rhythm of beauty"[39] and finds his father, Bloom (at least Bloom finds his son, Ruby-Stephen). Free association as a device is the method of presentation for the levels. Joyce's abilities as a technician are revealed here, if nowhere else in the book.

But he has not exhausted himself, for episode sixteen, "Eumaeus" is given in a style which reflects the fatigue of the preceding episode. Completely contrasting the dramatic scene, this episode is very conventional in style, language and patterns, but its conventionalism, coming when it does, is more remarkable than unfortunate. It reflects the fatigue felt by the mind of Stephen and Bloom after the "Nighttown" scene's exhaustive drain of their subconscious. It opens with the omniscient author's comment on the aftermath of the foregoing scene.

> Preparatory to anything else Mr. Bloom brushed off the greater bulk of the shavings and handed Stephen the hat and ashplant and bucked him up generally in orthodox Samaritan fashion, which he badly need. His Stephen's mind was not exactly what you would call wandering but a bit unsteady and on his expressed desire for some beverage to drink Mr. Bloom,...hit upon an expedient by suggesting, off the reel, the propriety of the cabman's shelter, as it was called, hardly a

---

[39] Quoted in Golding, op. cit., p. 67.

> stonesthrow away near Butt Bridge, where they might hit upon some drinkables in the shops of milk and soda or a mineral....[40]

The whole episode continues in dialogue and explanatory passages by the omniscient author.

In the "ithaca," or seventeenth episode, the style again changes. In contrast to the two preceding ones, its tone is crisp, coherent and highly intellectual. The climax (or anticlimax) to the Bloom-Stephen quest is given in rapid catechistic question and answer passages. The answers are crammed with theories and facts from the external world of phenomena, but the reactions to these are given in the "stream" patterns which are indirect and occasionally direct. Mental association is put to use throughout to record these reactions to the questions and many of the images from the subconscious minds of the two characters are explained and identified. In the last pages, Bloom's increasing weariness from the day's adventures can be seen through the levels of his stream as he prepares for bed.

> With?
>
> Sinbad the Sailor and Rinbad the Tailor and Jinbad the Jailor and Whinbad the Whaler and Ninbad the Nailor and Finbad the Failer and Binbad the Bailer and Pinbad the Pailer....
>
> When?
>
> Going to a dark bed there was a square round Sinbad the Sailor roc's auk's egg in the night of the bed of all the auks of the rocs of Darkinbad the Brightdayler.
>
> Where?[41]

---

[40] Ibid., p. 575.

[41] Ibid., pp. 697-98.

The movement of Bloom's mind from the consciousness on the traditional level to the unconscious level prepares the reader for the famous last monologue- Molly's. This is Joyce's best example of the direct interior monologue as it descends through the levels of consciousness and becomes lost in pure unconscious states of sleep. The first noticeable device is that of punctuation- the complete absence of any punctuation gives the stream the natural flow which James has spoken of in his explanation of the conscious states. Joyce's aesthetic theory has reached its peak in the episode, for his presence as the author has been refined out of existence. The intellectualism which characterized his presence is completely missing. Only her thoughts, feelings, fantasies and memories of the past are given, presenting a marked contrast to the masculine minds or streams of Stephen and Bloom. Her mind becomes representative of the feminine image which is Flesh, not intellect. She shows none of the restraints which society places on the consciousness, but flows on unimpeded, picking up the themes and images which have run throughout the novel.[42]

Humphrey has given an outlined analysis of the way in which Molly's "stream" flows and shows how her mind uses sense impressions to form associational patterns:

Hears clock
1) imagines chinese arising
2) anticipates (memory) the Angelus
3) imagines nun's sleep
4) anticipates next-door alarm
(the "alarm" stimulates her to attempt to control her consciousness; counts)
Sees wallpaper
5) remembers star-shaped flowers
6) remembers lambard Street dwelling

---

[42] Ibid., pp. 698-742.

7) remembers apron Leopold gave her
(Thought of Leopold; attempts to control consciousness)
Lowers lamp
8) reminded has to get up early
9) imagines the next day
10) imagines bake shop
11) shopping (imagination)
12) imagines making purchases
13) imagines receiving Dedalus
14) anticipates cleaning house
15) imagines entertainment for Dedalus
16) anticipates cleaning piano keys
17) imagines her attire
18) imagines flower for the table
19) imagines room swimming in roses
20) contemplates (memory and imagination) 'nature'
21) sees (imagination) panorama of nature
22) imagines argument she would give atheist;
(may as well stop the sun'
23) recalls statement of Leopold's during
courtship
24) recalls scene of courtship
25) recalls details of Gilbraltor
26) recalls details of courting
27) fade- out[43]

Humphrey's analysis shows how sense perceptions on the conscious level lead to associational images on other levels. The thoughts gradually move internally and she goes to sleep- completely unconscious. All the associational verbs, images, anticipates, remembers, contemplates, and recalls, indicate the factors of memory, sense and imagination.

Thus Joyce has distinguished between characters by the tone of their consciousness. Stephen's mind is presented as the smooth, intellectual flow of the aesthete and scholar, while Bloom's stream is interrupted, jerky and greatly influenced by external factors. His stream becomes increasingly difficult to fathom because, in each episode, new smaller streams flow in, mingling and stirring up the main stream. Stephen, unless he is drunk - as in "Nighttown," seems more in control of his stream. Molly's stream comes

---

[43]Humphrey, The Stream of Consciousness in the Modern Novel, pp. 46-7.

to symbolize the essential being of every woman. Each character has moved from the general depiction, through the omniscient author, through the particular, their own streams, and finally to the essence of character - the epiphany.

It has been said that the chronology of Joyce's novels is also the indication of the gradation of difficulty. Finnegans Wake remains as the level. It marks the result of Joyce's "search for the universal to the ultimate world of dreams where names and shapes are constantly shifting, and where people, places, and events refuse to follow a realistic, or even logical pattern.[44] Or in the words of Philip Toynbee:

> ...Ulysses remains pitifully and preposterously unread.... It may be that Finnegans Wake, from which almost everybody has felt himself excused, has thrown back the protection of a reflected obscurity onto its predecessor. And indeed Finnegans Wake would have to be a university course of its own if it were to be digested in a three year course....[45]

The reader has not had three years to digest Finnegans Wake, indeed the time limit placed on the digestion has been tremendously felt, but it is hoped that the result of the perusal of the book will not be completely futile.

The authors of A Skeleton Key to Finnegans Wake agree that the book is the logical culmination of Joyce's aesthetic theory and stream of consciousness technique. They say:

> From the beginning, he strove to let the essential nature of the subject matter dictate and shape his style: Dubliners he wrote for the most part in a style of scrupulous

---

[44] William Jones, op. cit., pp. 40-41.

[45] Toynbee, op. cit., pp. 243-44.

> meanness; to match the society it portrayed; in A Portrait of the Artist as a Young Man the style matures with the growth of the hero. In Ulysses, it follows the modalities of the advancing day across a city burned -out cliches.
> And in Finnegans Wake, it sinks with the sun and enters the world of night logic, there to take on the crowding shapes of dream.[46]

All critics agree that Joyce's technique in Finnegans Wake is one of great complexity. It is on a level beyond that given in Ulysses, unless one thinks in terms of the last episode. It is Joyce's fulfillment of the dramatic goal - wherein the artist renders himself invisible in his works. No objective world is given until the next to the last chapter when the hero-dreamer leaves the unconscious level and temporarily returns to the conscious level so that his identity and other objective details are clarified.

The unconscious level of the stream of consciousness technique shows Joyce's interest in the theories on the unconscious mind which were prevalent at the time of the writing of this book. He was interested in discoveries of the innermost reservoirs of human consciousness, realizing that only there could the real organs of human behavior be discovered. He sensed that these organs of behavior are most actively at work during sleep, so he chose "night logic" as his area of knowledge and created a special dream language to make it understandable.[47] He had many predecessors in the use of the dream theme. The Bhagavad-Gita, Ovid's Metamorphoses, Dante's Inferno and Chaucer's The House of Fame. He undoubtedly knew the

---

[46] Joseph Campbell and Henry M. Robinson, A Skeleton Key to Finnegans Wake (New York, 1944[c]), pp. 357-58.

[47] Ibid., pp. 360-61.

theory of sleep in mythology and metaphyscis, where the individual in sleep metamorphoses into an eternal primal conscious substance which has unlimited wisdom. He becomes the seer of Mankind. Earwicker in Finnegans Wake is one such seer. He becomes the mythological cosmic giant, dreaming a dream of the world.[48]

Carl Jung has expanded the theories of William James on the nature of unconsciousness. In his book, Psychology of the Unconscious he says:

> We can, in the following manner, complete these definitions of William James.... Here, in the unconscious, thinking in the form of speech ceases, image crowds upon image, feeling upon feeling; more and more clearly one sees a tendency which creates and makes believe, not as it truly is, but as one indeed might wish it to be. The material of these thoughts which turns away from reality, can naturally be only the past with its thousand memory pictures. The customary speech calls this kind of thinking 'dreaming.'[49]

Finnegans Wake still presents a special problem in the analysis of the stream of consciousness technique. This is because it can not be easily digested into episodes or into distinct monologues of different characters. Its greatest difficulty is, paradoxically enough, presented by its greatest innovation - the realm of the unconscious sustained for a complete book. Its very internality makes it necessary to see everything from the inside out, rather than vica versa. The only clue is that the whole dream belongs to one man, H. C. Earwicker. The novel is the history of the world written by him in his sleep. At the end of the book when he

---

[48] Joseph Campbell, "Finnegan the Wake," James Joyce: Two Decades of Criticism, pp. 368-375.

[49] Carl Jung, Psychology of the Unconscious, trans. by B. M. Hinkle (New York, 1916), p. 21.

awakens, Finnegans Wake has begun.[50] During his sleep he transcends the world of time and space. His dream is given in phases; young-old, awake-sleeping, beginning-ending. When he finally awakens, the modern world begins anew.

The problem of the space-time relationship which is presented by the unconscious state in the book has caused one critic to view the "story" as "wrong." Frank Budgen says it is wrong,

> for a story is one happening after another along a one-way-time street, coming from and going no place, whereas Finnegans Wake is going nowhere in all directions on an every-way roundabout with infiltrations from above and below. On every page, Joyce insists on this all-time dream-time by every device of suggestion and allusion and by a continual modification and cancellation of all-time words.[51]

What Mr. Budgen has unknowingly hit upon is not a fault, but a necessary part of dream fiction. Freud's theory of dreams lists three characteristics: condensation, distortion and the dream symbol. Mr. Budgen need only have known that a logical time-place order is a fault in depicting the changing "reality" of dreams. The unifying motif in Finnegans Wake is the "stream of life"; this serves as a logical bouncing point for the shifts in time; place and identity. The stream of life runs eternally so that the cycle is shown from the beginning of the book, "riverrun" to the end-"A way a lone a last a loved a long the."[52] A careful analysis of the book also shows

---

[50]Edmund Wilson, "The Dream of H. C. Earwicker," James Joyce: Two Decades of Criticism, p. 319.

[51]Frank Budgen, "Going Forth By Day," James Joyce: Two Decades of Criticism, p. 348.

[52]James Joyce, Finnegans Wake (New York, 1947), p. 628.

that the contents of each book follow a definite time pattern, although it does not correspond to the usual chronology. Books one and three contain the past and present of Earwicker's dream; Book two contains the psychological strains of the "prolonged present" moment of the dream; and Book four contains the future.

The nightmare and fantasies of Earwicker's dream are all related to phases of his life and environment. Objects from his surroundings cause him to project himself into characters who symbolize mankind in general-Tristram, Adam, the Devil, Humpty Dumpty and Napoleon. Each character has a mutual share of the total picture of the fall and resurrection of man theme. As man in general, he of course has a guilt complex. He is sometimes Here Comes Everybody and sometimes Haveth Childers Everywhere. As each of these heroes, he has a psychological taint which shades his dreams. His many Freudian slips indicate the guilt and shame of his "agenbite of inwit" (Stephen's words for his guilt) which derives from his illicit and incestuous desires for young girls. The dreams, nightmares and states of his psyche that interrupt his sleep symbolize the sin of man everywhere.[53]

The greatest problem in the book is that of identity, taken off the symbolic level. It is difficult to understand that since Earwicker exists unconsciously on many symbolic levels, he can represent something different on each level. Earwicker, aesthetically, represents the quidditas of the Acquinas-Aristotelian theory of A Portrait. He equals the soul, the whatness of character, having been refined into a generality. He is no longer identified by outward appearances but by the collective consciousness or

---

[53] Campbell and Robinson, op. cit., pp. 6-8.

epiphany of character. This is the reason that Joyce felt free to include allusions and knowledge which an individual of Earwicker's intelligence- on the traditional level of conscious - rarely has. Many foreign languages, literary allusions and historical facts pour out of Earwicker's "stream." The myth of Earwicker as universal man, possessed with universal knowledge, depends on this. Thus, Joyce can not be said to have violated the principle of the invisible author whose intellectualism must be kept outside his characters' minds; employed throughout, the collective consciousness allows him to freely draw on all knowledge. Edmund Wilson[54] and Harry Levin[55] have questioned Joyce's drawing on his own storehouse of knowledge to build up Earwicker's "stream." Joseph Campbell has responded by pointing out instances when the reader is definitely within the mind of others of the Earwicker family.[56] He has concluded that Finnegans Wake

> is not by any means the literary reproduction of this simple citizen's stream of night thought,...but a view of his whole world, micro-and macrocosmic, through the eye of clairvoyant-sleep, instead of the eye that we are used to in the modern novel, namely that of day.[57]

Campbell has stated the artistic solution to the problem of identity. However, there is also a psychological and technical solution based on the theories of collective consciousness as formulated by Carl Jung. This concept stresses that at the bottom of the individual consciousness there is always the collective consciousness. Jung's theory is quoted for clarification.

---

[54] Wilson, op. cit., pp. 329-30.

[55] Levin, loc. cit.

[56] Joyce, Finnegans Wake, pp. 228-230; 556-57; 576-80; 619-28.

[57] Campbell, op. cit., p. 385.

> 'If it were permissible to personify the unconscious, we might call it a collective human being combining the characteristics of both sexes, transcending youth and age, birth and death, and, from having at his command a human experience of one or two million years, almost immortal. If such a being existed, he would be exalted above all temporal changes; the present would mean neither more nor less to him than any year in the one-hundredth century before Christ; he would be a dreamer of age-old dreams and, owing to his immeasurable experience, he would be an incomparable prognosticator. He would have lived countless times over the life of the individual, of the family, tribe and people, and he would possess the living sense of the rhythms of growth, flowering and decay.'[58]

Finnegans Wake, then, becomes "the literary storehouse for Jung's theory. Not only is this book a direct transcription of Jung's conception of the dreamer as a myth maker, but the intended ambiguity of the relationships gives the dreamer the universal aspect of being everyone."[59]

In the "Circe" episode of Ulysses, Joyce dramatized the unconscious thought of Stephen and Bloom, giving stage direct on as visual aids. In Finnegans Wake the visual aid for the dramatization of the myth of the cosmic giant is the power of words. Words replace the traditional visual content of dreams. For effectiveness, Joyce has used the etymological meanings of words rather than the modern usage. The "Anna Livia Plurabelle" chapter is an excellent example of the exploitation of words to create visual content. There the huge list of river names contributes to the impression of life as the flow of a river.[60] This chapter shows the anastomasis theory of Joyce's

---

[58] Quoted from Carl Jung, Modern Man In Search of a Soul (New York, 1936), p. 215.

[59] Friedman, op. cit., p. 115.

[60] Hoffman, op. cit., pp. 425-27.

wherein the form or subject matter dictates the form of expression.[61] As in Ulysses, the final monologue belongs to the female whose potential for continuity is important to the "stream of life" theme.[62]

Language always held an important part in Joyce's stream of consciousness technique. The dream language of Finnegans Wake has been investigated from all points of view by critics. They have noted his use of puns, distortions, and portmanteau words to effect Freud's characteristics of displacement and condensation. He changes proper names to get the sounds he wants; for example, "Nabuckelnozzler" for Nebuchadnezzar; "Shaggspick, Shakhisbeard, Scheepspair, or the Great Shapesphere" for Shakespeare.[63] All of Joyce's efforts to perfect a dream language are conscious efforts and not hidden away. Joyce is reputed to have said, in answer to the question as to whether there were not enough words in the dictionary without coining more, '"Yes, ther are enough words in the Oxford Dictionary, but they are not the right ones."'[64] In other words, the existing language is not adequate to express the experience of dreams.

The thoughts of Earwicker just before he awakes from his dream typify the method of dream language.

> What was thaas? Fog was whaas? Toomilt sleepth. Let sleepth.[65]

Most of the mature critics of Joyce have concluded that his books are not

---

[61] William York Tindall, A Reader's Guide to James Joyce (New York, 1959[c]), p. 215.

[62] Joyce, Finnegans Wake, pp. 619-28.

[63] Walton Litz, "The Evolution of Joyce's "Anna Livia Plurabelle," Philological Quarterly, XXXVI (January, 1957), 46-47.

[64] Quoted from Budgen, op. cit., p. 350.

[65] Joyce, Finnegans Wake, p. 555.

full of obscenities. Earwicker's unconsciousness is the revelation of his subconscious. What haunts him by day is released by night. Joyce was always conscious of the difficulties which his books would pose. Eugene Jolas, friend to Joyce and his critic, tells of Joyce's attitude toward his book and the painstaking care he took in developing his technique:

> 'I might easily have written this story in the traditional manner.... Every novelist knows the recipe.... It is not very difficult to follow a simple, chronological scheme which the critics will understand.... But I, after all, am trying to tell the story of this Chaplezod family in a new way.... Time and the river and the mountain are the real heroes of my book.... Yet, the elements are exactly what every novelist might use: man and woman, both, childhood, night, sleep, marriage, prayer, death.... There is nothing paradoxical about this.... Only I am trying to build many plans of narrative with a single esthetic purpose....'[66]

Thus through a conscious artistic effort, Joyce has substituted the chain of unconsciousness for the traditional sequence of events. He knew that what would result would creat problems, but he also expected the reader to overcome these problems. He never assumed that a reader would be able to get the full meaning of the book in one reading or from one point of view. The cycle of time in the novel represents the cycle of experience. The book is held together by a theory of flux which sees life as a river forever flowing and the consciousness of man as a stream flowing like that river.

---

[66]Quoted in Eugene Jolas, "My Friend James Joyce," James Joyce: Two Decades of Criticism, pp. 11-12.

CONCLUSION

There is no doubt that for at least ten years (1920-1930) the stream of consciousness novel was a genre whose influence was as great as that of the psychological novel, a stricter form. The stream of consciousness technique was applied to the old patterns of the psychological novel in an attempt to relieve the genre of its conventionalism and to give it a new vitality. Writers contributed much to the establishment of the technique, but James Joyce was its greatest innovator. Not one English, or if you will, Irish, writer can be given credit as the originator of the technique.

The technique has roots in psychology as well as in aesthetics. It grew out of a conscious (and the word is used advisedly) need for a greater depth in fiction; writers looked upon the old emphasis in novels- physical action, eccentric plots, detailed description, setting, etc. - as trivial. They wanted to concentrate on the interior of life, on the psychic development of man rather than is physical responses. Several devices became the tools of writers who followed this "school" of thought. The interior monologue, direct and indirect, the space-time relations of consciousness, the use of montage and the devices of language, all became the marks of the stream of consciousness writer.

But even the innovations of some writers can become conventional, unless the artist is gifted with the power to extend the innovation or new technique to new levels of expression. Such an artist was James Joyce. His generic background put him outside the mainstream of British literature

during his era, for this reason and for others, he was never a member of a formal school of aesthetics. However, because his intellectual powers were superior to his peers, and because they transcended racial identity, he found it necessary to reject Ireland and domestic ties, so that, guided by his own intuition, he could become an artist.

His first novel, A Portrait of the Artist as a Young Man, was quite conventional. It is important because it gives autobiographical information and because it contains the statement of his aesthetic beliefs. It also can be said to mark the beginning of his use of the stream of consciousness technique. Between this novel and the next, he had exiled himself from Ireland and from conventional literary genres. By the time of Ulysses, he had incorporated much of the psychoanalysis theory that was a part of Zurich life. But this book did not mark the end of his career as a technician. This was to come in Finnegans Wake, a novel whose rationale is the unconscious level - forbidden ground for novelists in the conventional schools.

Each of his novels marks a step upward, both in his aesthetic fulfillment and in his growth as a technician. Ulysses is the novel which is the best example of the stream of consciousness technique per se. It records the stream of consciousness technique in episodic fashion in a style that has been yet unmatched. It has caused more stir in the literary world of the twentieth century, barring perhaps, Lady Chatterly's Lover and Lolita (which are conventional in style, but daring in content). It alone, could have served as an ample subject for treatment if this work and the length and breadth would not have been altered.

My conclusion about Ulysses is not meant to throw shadows on the other novels, but as the length of the section on Ulysses indicated, it requires

much more space to discuss. Nothing could be said about Finnegans Wake that can not be said about Ulysses; Finnegans Wake only needs more intensity in description. Joyce's books, the last two, are indicative of an era when technique became as important as content. It has been argued that the result was formlessness. Ulysses proves otherwise, for one of Joyce's most obvious contributions to the stream of consciousness technique was form. The others were: (1) language (the ability to use it functionally); (2) new levels of interpretation of the human problem (by probing the several levels of man's consciousness as a layman, he was successful in making it clear that action is not as important as thought in viewing the history of civilization); (3) dramatic immediacy (the method of presentation of character which can leave the author's presence invisible); (4) style (a new attitude which demands the wedding of subject matter to style so that the two are inseparable); and (5) point of view (the interpretation of point of view as multi-dimensional, rather than full flush, attained by employing the devices known as montage whereby several characters are made to face reality simultaneously without the restraint of conventional time-space laws.

BIBLIOGRAPHY

PRIMARY SOURCES

Books

Joyce, James. Dubliners. Harmondsworth: Penquin Books, Ltd., 1914.

_____. Stephen Hero. New York: The Viking Press, 1944.

_____. A Portrait of the Artist as a Young Man. Introduction by Herman Gorman. New York: The Viking Press, 1920[c].

_____. Ulysses. London: The Bodley Head, 1937.

_____. Finnegans Wake. New York: The Viking Press, 1939.

SECONDARY SOURCES

Books

Aldridge, John W. (ed.). Critiques and Essays on Modern Fiction: 1920-1951. New York: The Ronald Press, Co., 1952[c].

Beach, Joseph W. The Twentieth Century Novel. New York: Appleton-Century-Crofts, Inc., 1932[c].

Beckett, Samuel, Brion, Marcell, Budgen, Frank, et al. An Examination of James Joyce. Norfolk: New Directions, [n.d.]

Budgen, Frank. "Going Forth by Day." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939[c].

Campbell, Joseph, and Robinson, Henry. A Skeleton Key to Finnegans Wake. New York: Harcourt, Brace and Co., 1944.

Daiches, David. The Novel and the Modern World. Chicago: University of Chicago Press, 1939[c].

_____. The Present Age in British Literature. Bloomington: Indiana University Press, 1958.

Damon, S. Foster. "The Odyssey in Dublin." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939c.

Edel, Leon. James Joyce: The Last Journey. New York: The Gotham Book Mart, 1947c.

Eliot, T. S. "Ulysses, Order and Myth." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939c.

Farrell, James T. "Exiles and Ibsen." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939c.

_____. "Joyce's A Portrait of the Artist as a Young Man. James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939c.

Friedman, Melvin. Stream of Consciousness in the Modern Novel: A Study in Literary Method. New Haven: Yale University Press, 1955.

Givens, Seon. (ed.). James Joyce: Two Decades of Criticism. New York: Vanguard Press, Inc., 1939c.

Golding, Louis. James Joyce. London: Thornton Butterworth, Ltd., 1933.

Hendry, Irene. "Joyce's Epiphanies." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939.

Hoare, Dorothy. Some Studies in the Modern Novel. Philadelphia: Dufour Editions, 1953.

Hoffman, Frederick. "Infroyce." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939.

Humphrey, Robert. The Stream of Consciousness in The Modern Novel. Berkeley: University of California Press, 1955.

James, William. Psychology. New York: Henry Holt and Co., 1900.

Johnstone, J. K. The Bloomsbury Group. New York: The Noonday Press, 1954.

Jolas, Eugene. "My Friend James Joyce." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939.

Jones, William Powell. James Joyce and the Common Reader. Norman: University of Oklahoma Press, 1955c.

Jung, Carl. Psychology of the Unconscious. Translated by B. M. Hinkle. New York: Muffat Yard, 1916.

_____. Modern Man in Search of a Soul. New York: Muffat Yard, 1936.

Kain, Richard. Fabulous Voyager: James Joyce's Ulysses. Chicago: University Press, 1947c.

Kenner, Hugh. "The Portrait in Perspective." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939.

Levin, Harry. "Montage." Critiques and Essays on Modern Fiction. Edited by John Aldridge. New York: The Ronald Press, 1952.

Lubback, Percy. "The Strategy of Point of View." Critiques and Essays on Modern Fiction. Edited by John Aldridge. New York: The Ronald Press, 1952.

Magalaner, Marvin. Time of Apprenticeship: The Fiction of Young James Joyce. London: Abelard-Schyman, 1959^{c}.

Mercier, Vivian. "Dublins Under the Joyces." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939.

Schorer, Mark. "Technique as Discovery." Critiques and Essays on Modern Fiction: 1920-1951. Edited by John Aldridge. New York: The Ronald Press, 1952.

Tindall, William York. Forces in Modern British Literature: 1885-1956. New York: Vintage Books, 1956.

_____. A Reader's Guide To James Joyce. New York: The Noonday Press, Inc., 1959^{c}.

_____. James Joyce: His Way of Interpreting the Modern World. New York: Charles Scribner's Sons, 1950.

Toynbee, Philip. "A Study of Ulysses." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939^{c}.

Wilson, Edmund. "The Dream of H. C. Earwicker." James Joyce: Two Decades of Criticism. Edited by Seon Givens. New York: Vanguard Press, 1939.

Articles

Abele, R. Von. "Ulysses: The Myth of Myth." PMLA, LXIX (June, 1954), 358-364.

Beebe, Maurice. "James Joyce: Barnacle Goose and Lapwing." PMLA, LXXI (June, 1956), 302-320.

Duncan, J. E. "Modality of the Audible in Joyce's Ulysses." PMLA, LXXII (March, 1957), 286-95.

Friedrich, Gerhard, "Gnomonic Clue to James Joyce's Dubliners." Modern Language Notes, LXXII (June, 1957), 421-424.

Humphrey, Robert. "Stream of Consciousness: Technique or Genre?" Philological Quarterly, XXX (October, 1951), 434-437.

Kumar, Shiv. "Space-Time Polarity in Finnegans Wake." Modern Philology, LIV (May, 1957), 230-233.

Litz, Walton. "The Evolution of Joyce's 'Anna Livia Plurabelle'." Philological Quarterly, XXXVI (January, 1957), 36-48.

Litz, William. "Early Vestiges of Joyce's Ulysses." PMLA, LXXI (March, 1956), 51-60.

Prescott, Joseph. "James Joyce's Epiphanies." Modern Language Notes, LXIV (May, 1946), 306-312.

_____. "James Joyce: A Study in Words." PMLA, LIV (March, 1939), 304-315.

Struve, Gleb. "Monologue Interieur: The Origins of the Formula and the First Statement of its Possibilities." PMLA, LXIX (December, 1954), 110-111.